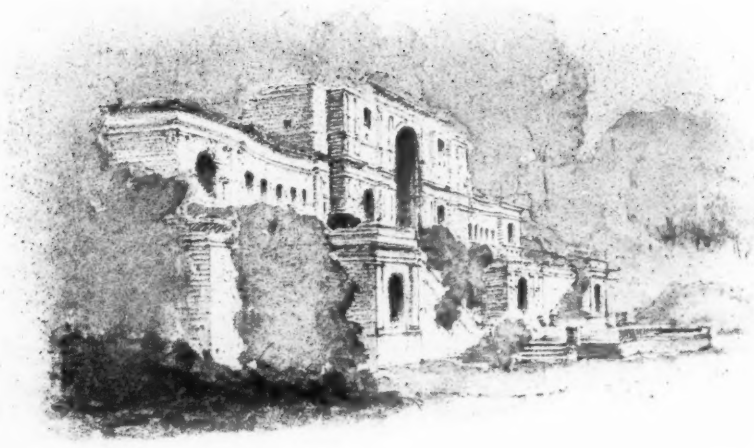

Fig. 1.—Villa Sacchetti, Rome.

THE PRINCIPLES TO BE OBSERVED IN DESIGNING AND LAYING OUT TOWNS TREATED FROM THE ARCHITECTURAL STANDPOINT.

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APPROACHING THE PROBLEM.

I. The Architectural Ideal.

THE architectural standpoint in designing and laying out cities and towns is that point of view which demands the subordination of many component parts to the production of an harmonious and united whole, which shall not only satisfy all utilitarian requirements but contribute to the mental and moral welfare of mankind. Practical problems must be so solved as to appeal to our sense of beauty. Such necessities as water supply, schemes of drainage, or the transmission of power will, within broad limits, exercise no influence on the ultimate effect of the city; but lines of transportation, the allocation of the various quarters, the distribution of park lands, public buildings, and monuments, and the lay-out of streets and squares will all be designed to assist in the realisation of some great artistic scheme.

Town planning is an art with a far-reaching influence. The painting or statue placed in the art gallery or in the dwellings of the wealthy is seen by few; but the town planner, whose canvas is the hill and the plain, can by his creation of the city beautiful give pleasure day by day, and affect the lives of many not only for the present but for generations to come.

To whom must we look for the creation of the beautiful town? The mind accustomed to the design of buildings, to the grasp of an entire problem, to the harmonious relation of many details fitly proportioned to their object, alive to the value of the axial line and vista, knowing how and where to concentrate interest, able to accentuate and subordinate parts, this mind—

the mind of the architect—is the one to design the town such as I would define it. How must the problem be approached? No great work of art can be achieved without some high ideal, to attain which the artist constantly must strive. Some great thought must be embodied in every design, every detail must be attuned to some great ruling principle, and in a large comprehensive scheme the designer must seize upon every opportunity of enforcing the dominant idea.

The town must be conceived as a whole, and must be the work of one whose high ideals and imagination can rise above the host of details which beset the designer of such a vast and complex problem. The planner of towns must be a dreamer steeped in ideals and freeing at the outset his mind from all petty details. He must create around him by his thoughts a favourable environment, and so conceive the broad lines of his scheme. By a wise study of the past, recognising its limitations and its ideals, he can stimulate his imagination and gain an insight into the qualities required to create the city beautiful. Knowledge of the ruling principles, and aided by these, an attempt to re-create in his mind, from their ruins, the cities of long ago, will be of the utmost value; and may he not, in this respect, glean something from painters who could depict the glories of the past in such scenes as the Landing of Cleopatra, or Dido and Carthage?

II. Lessons of the Past.

(*a*) *Greek.*

Was it well-considered planning and the grouping of buildings and accessories into one great architectural scheme, or beautiful buildings superbly placed, which contributed to the effect of a Greek city? I think the latter. Selinonte, influenced by the work of Hippodamus, in whom we see the highest attainments in Greek planning, owes its beauty to its elevated position above the water and to the sense of unity in the design of its buildings—as a town plan it is a failure. From the great period of the fifth century B.C. to the time of Alexander there was an increasing desire for clear reasoned thought and an attempt to render some fine conception in the city plan in place of chance haphazard growth; but that perfect unity and subordination of all details to one great idea so beautifully shown in their individual buildings was never attained. Though attempts are made to obtain the best effects within the limits imposed, the necessity of fortifications, and the insistence on the preservation of sacred spots, precluded the adoption of any unified architectural scheme. At no other period can a more complete understanding of the site and its resources be seen. Art and Nature are happily wedded, as shown in the magnificent disposition of their buildings on some prominent site or in the theatre cut out of the slopes of the hill; and at Pergamos, Athens, and elsewhere, the value of broad level lines on a hilly and diversified site is apparent.

The buildings on the Acropolis, Athens, though not planned in direct relation one to the other, were so placed on the rock as to give the appearance of one great *ensemble* as seen from the city below, the outward and visible sign of that which dominated their lives. The Propylæa, traced from the early Cretan palace to Mnesicles' superb edifice at Athens, shows a desire to obtain a dignified first impression and a portal worthy of the precincts to which it gives access. Public gymnasia and stadia were brought more into architectural relation with the city—a contrast to our method of dealing with recreation grounds, though now, as then, physical exercise plays an important part in life. The Agora, placed in relation to the two main cross streets of the town, shows an appreciation of the importance of the vista, and the grouping of their public buildings round it shows the value attached to the formation of some climax in their design, an effect, however, more magnificently obtained by the placing of the great dominating temples on an eminence, giving to the whole composition a sense of unity extending to the smallest houses, however distant and irregularly scattered about. Though symmetry was not always striven for, a general sense of balance is felt and an interesting sky-line maintained.

(*b*) *Roman.*

In the study of Roman Civic Art it is the great scale and big way of approaching problems which strike one most forcibly. Possessed of more power and fewer restrictions than the Greeks, they did not hesitate to cut away the side of a hill or to fill in a valley to suit their magnificent plans. Regular and symmetrical schemes were adopted, the chess-board system being more or less customary—the two main streets of the town set at right angles to one another regulating the lay-out of the remainder of the city plan; but effective planning is limited more or less to the public buildings and markets, the residential parts being unresolved.

The value, then, of Roman study to us must centre chiefly on the Fora and their surroundings. Placed usually at the intersection of the two chief streets, they occupy central positions, but, hidden within the angles formed by the two ways, they partake more of the nature of enclosed spaces and shed none of their glory on the adjacent streets. The surroundings of the Fora (now no longer market places), with their colonnades and porticoes, all contribute to the total effect of magnificence and speak eloquently of the civic pomp and splendour of Roman public life, something of which might with advantage be infused into our own.

The importance attached to unity and regularity of planning and to the vista is shown in the grouping of the Fora in Rome, which are so placed that they are not only complete in themselves but are in architectural relation to those already built; moreover, in the great Fora of the Eternal City the important principle that public buildings must be well placed, if they are to have their full architectural value, is exemplified. Great care is taken to mask all irregularities—in the colonnaded streets of Palmyra, set axially with the temples at each end, any deviation from the straight line is overcome by a skilful adjustment of triumphal arches.

Delightful emphasis was given to the junction of cross roads, and an added importance to the axial lines by the placing of large pylons or four-way arches at the points of intersection. The Triumphal Arch to the Forum of Trajan, the Hexagonal Hall to the Temples of Baalbec, or the steps and mighty crescent forming the entrance to the Palace of Augustus on the Palatine Hill, all show the same desire to create a magnificent first impression.

In the placing of civic ornament much may be learnt from the Romans. Their use of statuary placed on pedestals in the Fora in relation to the whole design, or on corbels attached to the columns, the lines of the drapery thus contrasting with the formal architecture, is far nobler than our haphazard methods of dealing with such objects at the present time.

The monumental character of Roman work is the result of a close adhesion to three great principles: (1) Symmetry; (2) the maintenance of the axial line, and (3) the establishment of some central feature and subordination of accessory parts. These principles, so well shown in their great Thermæ with their beautifully grouped halls, directly or indirectly must assert themselves in any successful city scheme.

In the hemicycle with its great possibilities, the Romans added the curve to the straight line of the Greeks to be fully developed in the Renaissance.

(*c*) *Mediæval.*

In all great periods of art a desire for symmetry and regularity is observable, at one time more pronounced than at another. In the Middle Ages, plans of towns, when laid out *de novo*, were regular and symmetrical whenever the nature of the site would permit. The majority of examples, however, have developed the irregular forms they take owing to determining lines of fortifications and a gradual unregulated growth; under these conditions then they cannot have the value for study for a modern city, which should not be laid out to afford material for the water-colour artist! It is possible to admire and love the marvellous effects of these old towns without wishing to reproduce them in the twentieth century. They are the products of a time when to do the right thing came naturally, and each man, with a great tradition behind him,

unconsciously built so that his work took its place beautifully as a unit in the whole, and effects were obtained for which it would be absurd, under modern conditions, to strive.

Lessons, however, may be learned from mediæval work. The walls of fortification enclosing the old towns, and clearly defining them from the country around, show the value a definite boundary would be to our modern cities, instead of the straggling outskirts so often a disfigurement. The clustering of the town around some great towering church or cathedral, a dominating mass, like the Acropolis at Athens, gives a sense of unity to the whole; whilst countless examples show that perfect geometrical regularity on paper is not always necessary, for little deviations from the square are with difficulty measured by the eye. From the market place we can learn the value of the quiet, restful effects obtained by a judicious arrangement of street entrances, giving an unbroken frame of buildings, and with it that sense of seclusion so suitable for a square in a busy commercial centre (an effect which may be obtained without meandering streets but in a rectilineal system with streets entering "en bras de turbine"). Such an arcaded market place as that of Montpazier would make, in principle, an excellent model for our shopping centres; and we can learn something too for our residential quarters, where, removed from the centre of the city, the need of formality being less, a judicious variation in the building lines of the street gives a pleasing and welcome variety.

(d) Renaissance.

With the revival of Classic architecture in the fifteenth century in Italy, and with it earnest study of the great buildings of the Romans, appeared the revival of the "grand manner" in planning, and that fine sense of breadth and scale in architecture so closely associated with the name of ancient Rome. The regularity and symmetry of the buildings soon spread to gardens, streets, and "places" which were laid out at that time and in conjunction with them. The setting of buildings and arrangement of their sites and the practice of formal gardening developed a desire for larger fields to conquer, and plans of cities and towns were schemed showing a desire to consider the problem in the light of a complete harmonious whole. A masterly grasp of the possibilities, a largeness of conception, and a power and a courage to handle civic design on a scale such as never before had been attempted now becomes apparent.

The desire to shed the glory of important buildings upon their surroundings by placing them on some prominent point to which many roads converge, large open spaces or forecourts to buildings to enable their designs to be properly appreciated, magnificent vistas, a predominance of geometrical forms, and a linking up of many features into one connected design are all characteristics to be seen in the plan of any Renaissance town.

The Italian villas of the sixteenth and seventeenth centuries (largely the works of men who were painters before architects!) are excellent examples of the "grand manner" in architecture. A realisation of the possibilities of the site, of the value of dignified approaches, of noble terracing, of vistas, of formally laid out gardens in excellent relation to the buildings, these and many other qualities which defy analysis are to be seen in such designs as the Sacchetti [fig. 1], Madama, Aldobrandini, or the D'Este.

But in other countries besides Italy, countries to which the Renaissance spread, there also may be studied noble works. In France, perhaps more than anywhere else, can be seen the finest examples of the harmonious design of buildings and sites—of grounds treated as an essential part of the architecture. The sites usually flat, prolonged vistas [fig. 7], large open spaces and beautiful broad effects of water, grass, and foliage, are points in which the French excelled. No other people have shown such a magnificent sense of breadth and space as may be seen in such creations as the gardens of Chantilly or Versailles. In the Renaissance, for the first time, we see the city planned as an artistic whole. A fine conception precedes its slower realisation, and every detail is subordinated to the one central idea. Would that we again could pick up the threads of a lost tradition!

III. Influences of To-day.

All good art must live—it must reflect the age we live in. Full recognition must be given to all the practical considerations which affect civic art, for town planning is not an art plus a science, but demands that all modern utilitarian requirements and scientific problems be accepted and expressed in beautiful forms. Our retrospective glance at the cities of the past shows the results of forces entirely different from those at work to-day, and the habits and customs of the people who inhabited them are clearly written in their plans. It follows, then, that we must consider every tendency of modern life, science, and invention which will directly or indirectly affect our design and reflect the twentieth century.

Determining factors will be found in the railway and transit systems in general. The speed of traffic almost as much as its bulk will regulate the width of roads, and faster transit facilities will be desirable in the future. Motor and other rapid modes of locomotion necessitate long, straight streets, the avoidance of awkward turns, and the provision of open points of intersection together with means of easy supervision and direction. Modern city life with its stress demands that office quarters be as free as possible from traffic; and, as shopping streets and centres must always entail blockage in the traffic, for such quarters as these duplicated streets may be the only solution.

Class distinction, "fashionable quarters," or socialistic tendencies will all leave their mark on plans. Economic problems, the cost of living, the desire of the workman to have easy or cheap access to his work, the tendency to avoid domestic

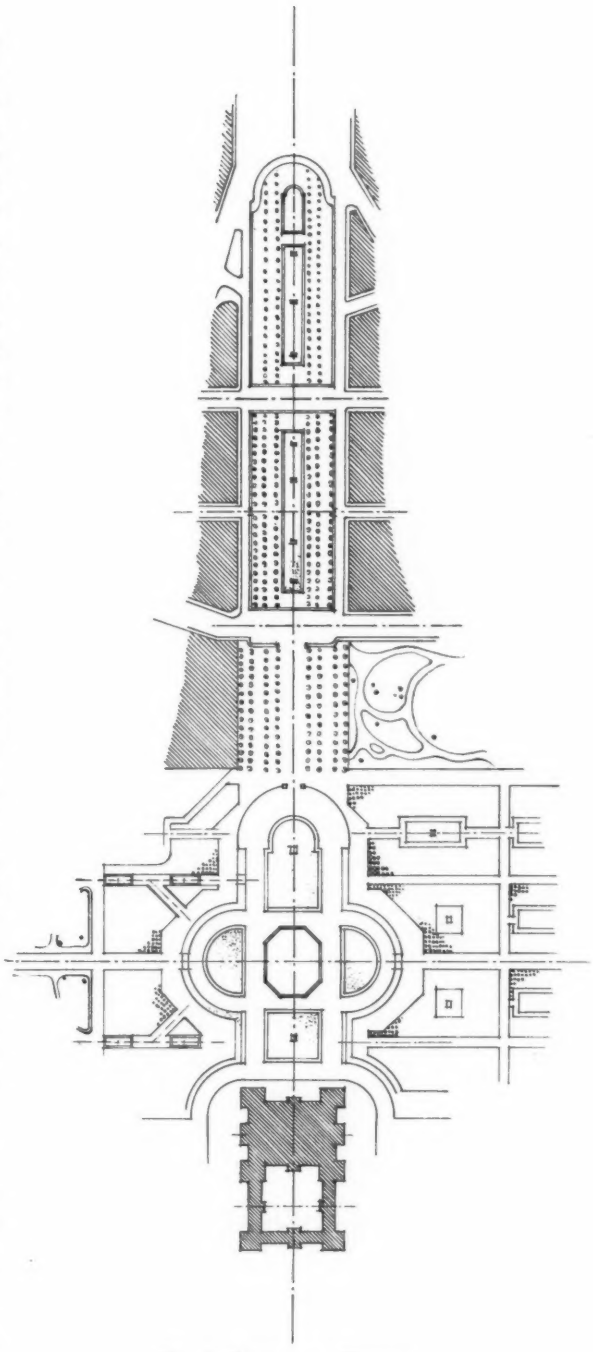


Fig. 2.—Luxembourg Gardens.

problems and live in flats and hotels, and many other such present-day influences will have a marked effect on the city, and, properly grasped, will help in the production of a living plan suited to the needs of the population of to-day and to-morrow.

Scientific progress must leave its mark. The tendency to concentrate in the production of power at large central stations will affect the aspect of the city, and newer methods of transit both by land and air must be considered. May it not be something of a fetish that in the days of such undertakings as the Suez and Panama Canals we should let our designs be regulated by every little undulation of the site, perhaps to the detriment of a broad, straightforward scheme?

ATTAINMENT OF THE IDEAL.

The General Town Plan.

(*a*) *The Individuality of the Town.*

To portray the town's individuality and to express its character must be the first consideration and constant endeavour of the designer. He must consider the life of its people, the use of the city, be it collegiate, legislative, or commercial, the materials to be used, the vegetation that will thrive, and, greatest of all powers to give individuality, the configuration of the site, considerations which, by a clear acknowledgment and expression in his design, will give to the city its distinctive character and clearly reflect the life and history of its dwellers.

(*b*) *The Site in General.*

A glance at those cities which stand out pre-eminently as the most beautiful in the world will prove that, in each instance, the nature of the site has entirely governed the general lay-out, and will show how natural features have been turned to the greatest advantage; but whereas in the cities of the past military considerations have usually governed the selection of the site, we, more or less within limits, may select one for its æsthetic possibilities. Full knowledge of the site must precede the formation of any scheme for its covering—no greater mistake can be made than to approach the problem with some preconceived idea of a type of plan "formal" or "informal" which the designer wishes to produce. Originality, it should be remembered, will arise from a close adherence to the demands of the site.

The mountain, valley, plain, or river will all determine the form of plan [fig. 4], whilst every feature of the site, woods, ponds, or clumps of trees must be taken into consideration and turned to good effect. The lake will suggest a water frontage and the public buildings placed in conjunction with it [fig. 8]. The river, perhaps, will have the strongest influence in the development of the city site, and the possibilities of great sweeping curves to its embankments, or the splendid position for public buildings, lining each side, should not be overlooked. The bridges should be carefully placed, since they will govern the setting out of the streets on each side, and care must be taken in the placing of the industrial quarters that they may not in time unduly spoil the riverside development. If the river runs at the foot of some precipitous hill, as does the Wear at Durham, a magnificent site is afforded for the building, ecclesiastical or civic, which is to dominate the whole city plan.

The hillside or summit will afford the most commanding position for the chief public buildings of the city. If the former, its dark covering of trees and foliage will demand a careful silhouette to the buildings grouped upon its slopes, and if these be of a public nature the effect must not be spoilt by allowing the town to develop behind them. If the hill or mountain side be steep many opportunities may occur for noble terracing and sheer cliffs of wall. The residential quarter will naturally require high ground, which should not, however, compete with the spot selected for the civic centre.

Not only will the nature of the site itself determine the general lines of the design, but

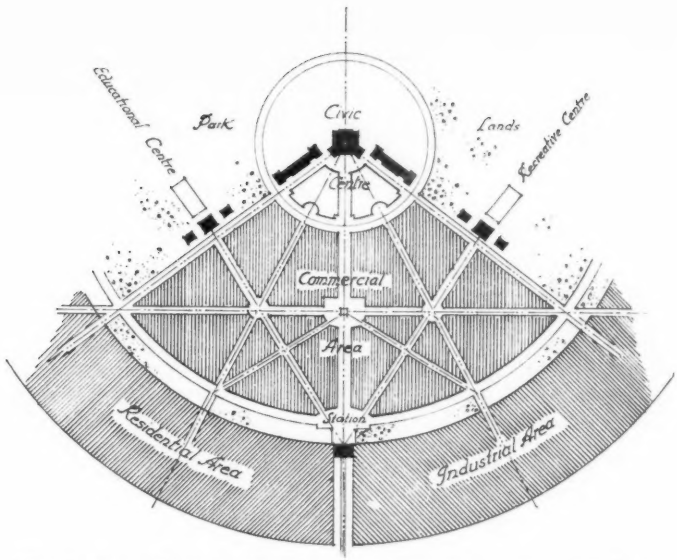


FIG. 3.—RADIAL PLANNING: DIAGRAM OF A MODERN CITY BASED ON THE PLAN OF KARLSRUHE.

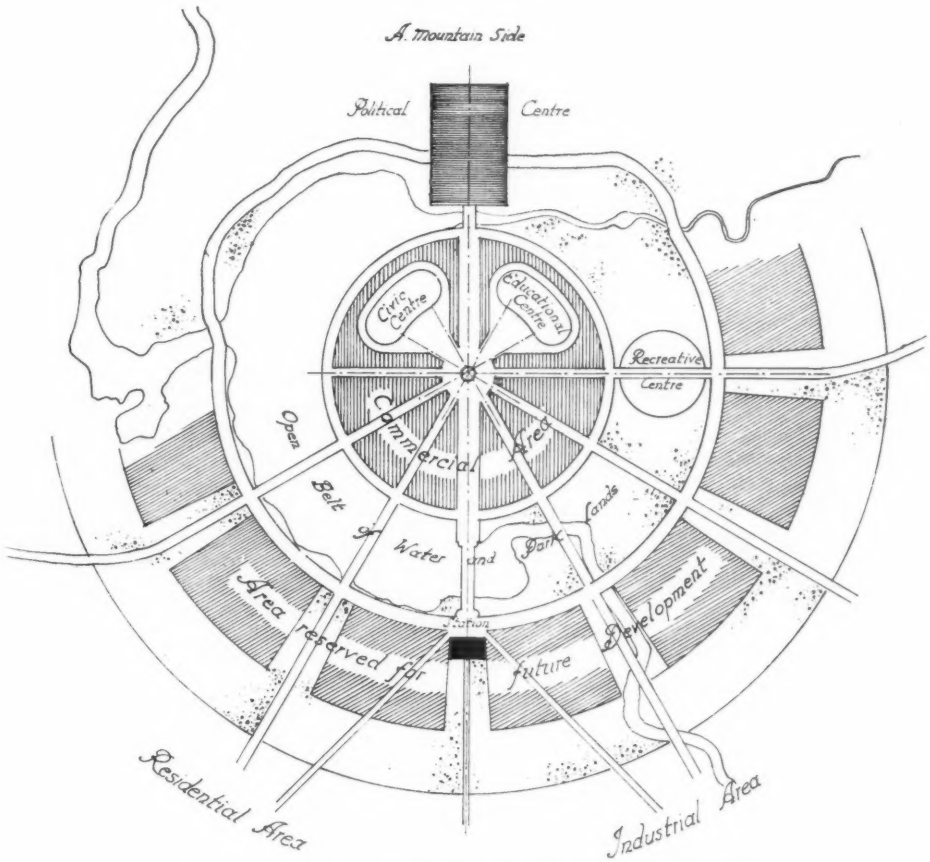


FIG. 4.—A CAPITAL CITY: GOVERNMENT BUILDINGS DOMINATING THE WHOLE.

also prominent features of the surrounding country. Views of distant mountains, hills, or water, or any beautiful prospect, should be linked up with the city. Avenues, open spaces, and the forecourts to important buildings must be schemed to obtain a view of the distant country, the formal city buildings forming a foil and setting to the landscape.

Every part of the site having been given the fullest consideration, and all its possibilities grasped, the planner, always thinking in three dimensions, may outline his scheme.

(c) The Sub-division of the Site.

Practical considerations such as prevailing winds, rainfall, geological formation, &c., accounted for, we may begin to dispose of the various quarters which will go to make up the city plan.

The city may be sub-divided into three areas: (1) The Civic and Commercial, conveniently considered together; (2) the Residential; and (3) the Industrial. Reasons of convenience and health may dictate that these areas must, within certain limits, be separately placed and grouped and determine the relative positions they should occupy. Our architectural standpoint demands more—it demands that, though separated (and each requiring a different treatment and some effect of centralisation in itself), they shall retain their positions as units in a complete whole, and be in relation to one another whether viewed from the mountain-top or public square. The following are ways by which this may be obtained: (1) The subordination of the minor parts and accentuation of the chief, giving a greater vigour and sense of completeness to the whole. (2) Main radial avenues between the heart of the city and its outskirts [fig. 4], which should, at their termination both in the centre and in the area they serve, have some prominent and well-fixed focal point, to give a sense of connection to city and suburb. (3) Ring roads maintaining their width and character throughout. (4) Great formal sweeps of dwellings in the residential quarters, perhaps terraced high on some hill like the seats of a Greek theatre, and having the chords of their curves in definite relation to the centre, whilst, whenever possible, straight streets, however short, may be planned with their axes radiating from the important buildings in the heart of the town. (5) Scale obtained by the adoption of a similar unit for both town and outskirts. There is no reason for the level lines of classical cornices in the civic centre to give way entirely to spires and mediæval gables in the environs.

Of great importance are the problems of the disconnection of the various areas, and the transition from one quarter and class of building to another. No definite rules can be laid down since each site will require a different solution. By treating the main avenues connecting the areas for part of their length as park-ways, not only would the park system be continued from the open outskirts to the more closely built upon commercial part, but the transition from one class of building to another would become less noticeable. More effective, perhaps, would be ring avenues of ample width connecting up a series of open spaces.

Where the residential area is in close contact with the commercial, the office buildings should not give way immediately to the detached villa standing in its own grounds. Flats or tenements would form a more agreeable transition from the city block to the suburban dwellings—yet, in any attempt to attain pleasing transition from one area to another, great care must be taken not to give too disconnected an appearance to the whole.

Assuming the positions to the various areas already allocated, each individual one may be considered. Something of the principles governing the lay-out of the whole town will apply to each area, each must have some centre of greater or less importance, whilst various other points of emphasis should be provided round which the plan may form. Proportion of solid and void, of masses of buildings and masses of foliage carefully considered, will great assist in the ultimate effect of each quarter and of the whole.

1. *The Civic and Commercial Area.*—Something of a climax is required in the whole

city design, and this "climax," if the city be a political one, will be formed by the Government buildings [fig. 4]; if collegiate, perhaps by the university; usually it will be formed by the civic centre of the city itself [fig. 3]. The preliminary consideration of the site will have shown the most suitable position for this centre; an elevated spot, the mountain side, or water frontage, or a combination of these, being selected as the most important and prominent place; round it the civic and commercial area will be formed.

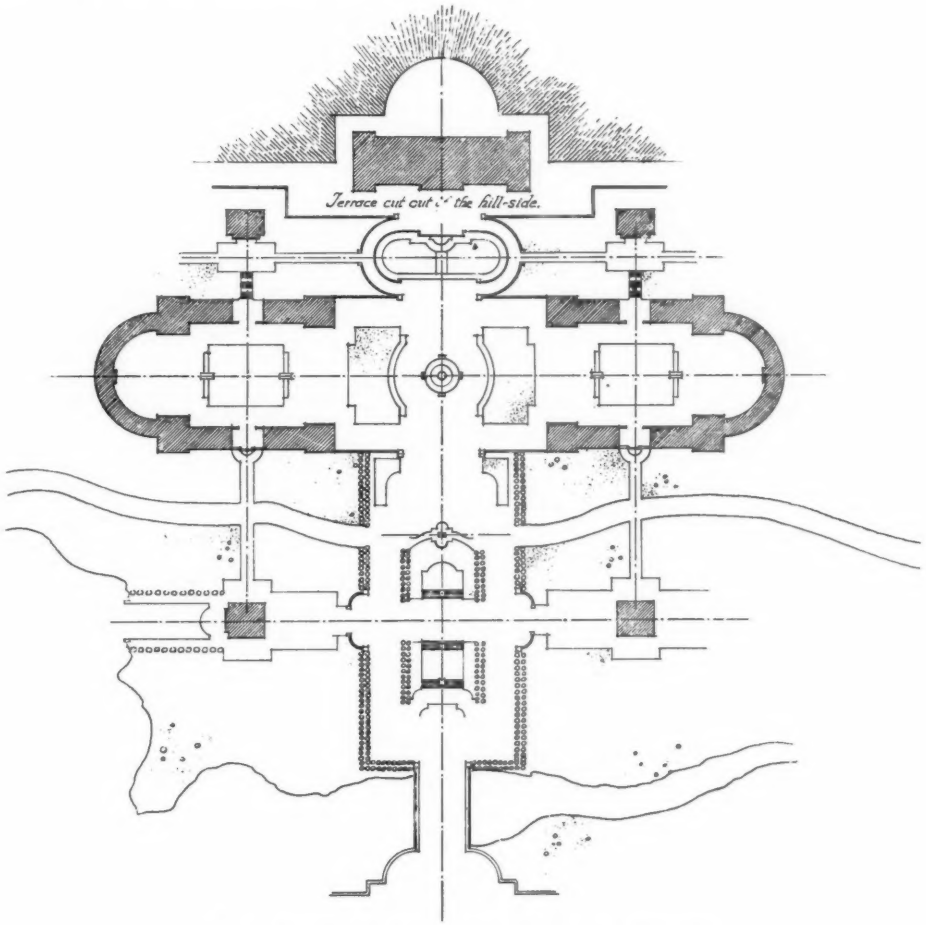


FIG. 5.—GROUPING OF GOVERNMENT BUILDINGS ON A HILL-SIDE.

Dignity should be the key-note in the lay-out of this quarter, and a greater degree of formality obtain here than in any other part. A more spacious distribution of the various parts, of roads, buildings, and open places, and a greater breadth of treatment, not only in the design of the individual buildings, but in the proportions of streets and forecourts, should pervade; and, in general, architectural magnificence will demand a more generous treatment than mere utility requires. From this quarter the greater number of avenues will radiate; its general shape and lay-out, then, should be so devised that its more prominent buildings may

be seen from as many points as possible and cast their radiance over the greatest area practicable. It will be the organic centre of the whole, and should be so disposed as to leave no doubt in the mind of the visitor, arriving by rail, road, or water, as to which is the heart of the city. If circumstances dictate that the civic quarter be placed at one end, then, in its relation to the other quarters, it should occupy some such position as does the Schloss and surrounding buildings to Karlsruhe [fig. 3].

Ample space should be reserved for the civic buildings, which, with their surroundings, should embody the pride of the citizens, for such centres as those of education, amusement, and shopping, and for the general commercial and office quarters; and if the various important buildings of the different centres be linked together by broad avenues, the value of each and of the total effect will be greatly enhanced.

2. *The Residential Quarter.*—A more homely, restful character will be proper to this quarter, and a much greater use of foliage, together with the smaller and more disconnected type of building, will prevent this part, on however much higher ground, competing with the civic centre. In this, as in other areas, a centre point to the design is desirable. Round this subsidiary centre, which should be spaciously laid out in conjunction with the great avenues coming from the city, churches, branch libraries, shops, &c., will be built, and from it avenues should radiate to the various parts of the area. Other points of interest in the plan may be formed at the junction of main roads, where groups of shops, a church, or a school may be placed to give further emphasis to the plan, whilst recreation grounds will, in the poorer quarters, similarly provide points of interest. The main avenues should be laid out in a simple and direct manner; they may be of great width and planned with centre plots of grass and trees, forming promenades. Variety may be obtained by broad terracing, by plateaux, and by great formal curves, having, when possible, relation to the centre of the area or the chief civic centre itself.

Great care will be required in plotting the streets when the site is hilly. A street carried straight up an incline will, if the houses be built fronting it, result in broken, restless masses. It would be better in such cases to make the streets run on level lines on the hill-side, giving the long, unbroken roof-lines so suitable to such a quarter. If the road to ascend the hill winds to right and to left, delightful effects may be obtained if direct access by foot be given by long, easy flights of steps, always providing some spot of interest at the summit.

Endless rows of small houses in the poorer quarters must be avoided. Houses should show some method of concentration and be grouped together in the streets or round open squares or spaces, as any appearance of dotting the buildings separately about the site, each with its little garden, would be ruinous to the effect as a whole.

Street junctions offer interesting problems in design; the houses must be so spaced and designed as to form interesting vistas to the incoming streets and to prevent any unpleasant effects from unconsidered "side elevations."

3. *The Industrial Quarter.*—The treatment of this quarter will be the most difficult, for its future development cannot be easily foreseen. It will, in its general disposition, be governed by railway lines and sidings, rivers or canals. It follows, then, that in the careful placing of railways and waterways in the first place much can be done to ensure some ordered growth. This area, just as any other, should express its character in its streets, its places, and its buildings. Civic ornament will find no place here. Large and important buildings, such as customs houses, goods stations, or power houses might provide point of emphasis, and here, as elsewhere, a good street system will count for much. Architectural magnificence must, in the avenues, give way to the requirements of heavy traffic, and the buildings lining them should be of strong and simple character. Open spaces, quiet and restful in appearance,

will be needed here more than anywhere else, and such should be placed away from the busiest thoroughfares. Offices and warehouses should be grouped in an orderly manner, and when large

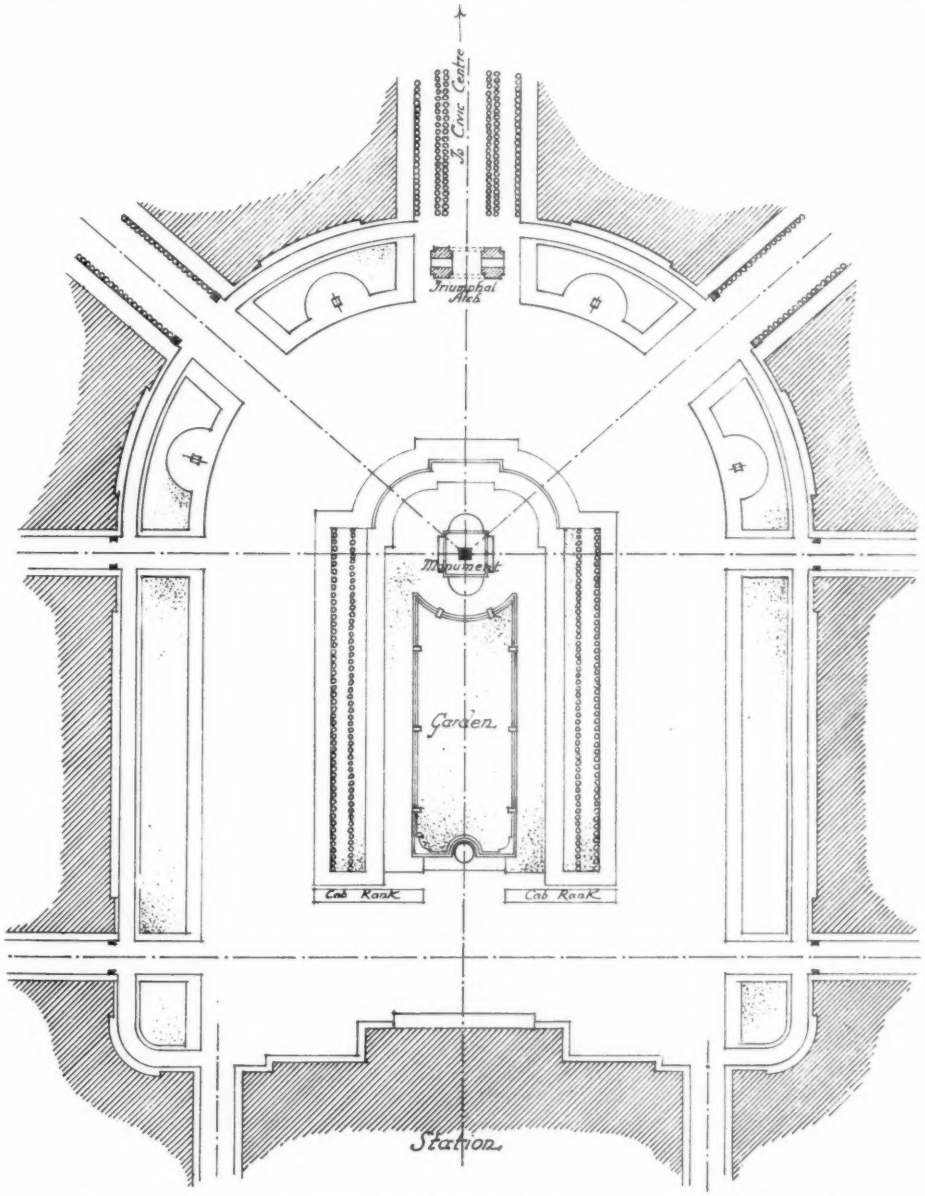


FIG. 6.—A STATION PLACE, RECESSED FROM LINES OF TRAFFIC AND SURROUNDED BY HOTELS, &C.

yards are required for loading and unloading goods, these might face the road with the buildings grouped round the sides, the breaks thus formed giving variety to the lines of the streets.

(d) The Approaches.

The problem of the first impression is one which the architect is constantly called upon to solve in the planning of his buildings, recognising how much it will count in the beholder's appreciation of his whole design. How much more important, then, must be the approach to the city and the impression given by it! It may be by water, rail, or road. Whatever the means, the first view should be as beautiful and impressive as it is possible to be, and should embrace the chief buildings and points of attraction which the city may possess [figs. 3 and 4].

The Approach by Water.—In our country this may be from the sea or river. Water in relation to a town has great possibilities, and in the approach from the sea, the harbour should be brought into direct relation to the heart of the town presenting the most imposing buildings, and the docks and warehouses treated in a more dignified and orderly fashion than usually obtains. Many cities may possess a river approach. Here again, if possible, a vista should be opened out from the docks to the civic centre, and the river-side given as attractive an appearance as possible. If the sides of the river are embanked the buildings should not be placed too closely to the river-side, but set some way back to give full value to the wide sweeps of river-side road, though, at intervals, some building, a customs house or dock office, may with great effect rise sheer from the water's edge.

The Approach by Rail.—The station, a noble building, the entrance portal to the modern city, should be placed in proximity to the best quarter, and from it should radiate avenues to the various centres, terminating in vistas of some important buildings [fig. 3]. Where possible, the chief avenue should lead directly, on the axis of the station, to the town's civic centre, framed in by a monumental arch or imposing pylons. In front of the station there should be a large open space, and the building itself must be somewhat recessed from the point of the traffic's greatest density. This open space should be laid out in a generous fashion, and planted with grass and foliage [fig. 6]. Something of the city's character might here be expressed, by the chief industries of the place forming the subject for sculptural ornament, and, recessed from the whirl of the traffic, a statue of some prominent citizen who may have brought fame to the town might well be placed. Ample provision for cab ranks and car shelters must be made so that they detract as little as possible from the general effect. The passage of the railway lines through the city must be devised to present as pleasant a picture as possible to the traveller, and, when they must necessarily run through districts fully built upon, it would be wise to plant the sides with trees, and in every case some reasonable space should be left between the rails and buildings.

The Approach by Road.—All main avenues will be designed to open out a vista of some important building which will add interest to the approach by road [fig. 4]. Main roads connecting the city with the neighbouring towns should be wide and imposing, great piers or pylons should be built on the boundary line, which could serve the purpose of distance-indicating posts, and on the outside of these a less formal treatment of trees, hedges, and footpaths will all serve to mark more distinctly the transition from country to town.

The whole city should be designed to present a beautiful mass and outline as seen from afar, and some attempt should be made to define its boundaries, such definition not necessarily being incompatible with the provision for expansion. Wide ring avenues, belts of park land, or fields might help to attain this, whilst streets laid out in the outskirts should be so designed and the buildings so placed as to give a closed-in appearance to their outer ends—gable ends, curbstones, and macadam too often rub shoulders with grass and trees. Beyond the boundaries, too, straggling houses must be banned: inconvenient as they are to schemes of drainage and lighting, they are still more objectionable as eyesores.

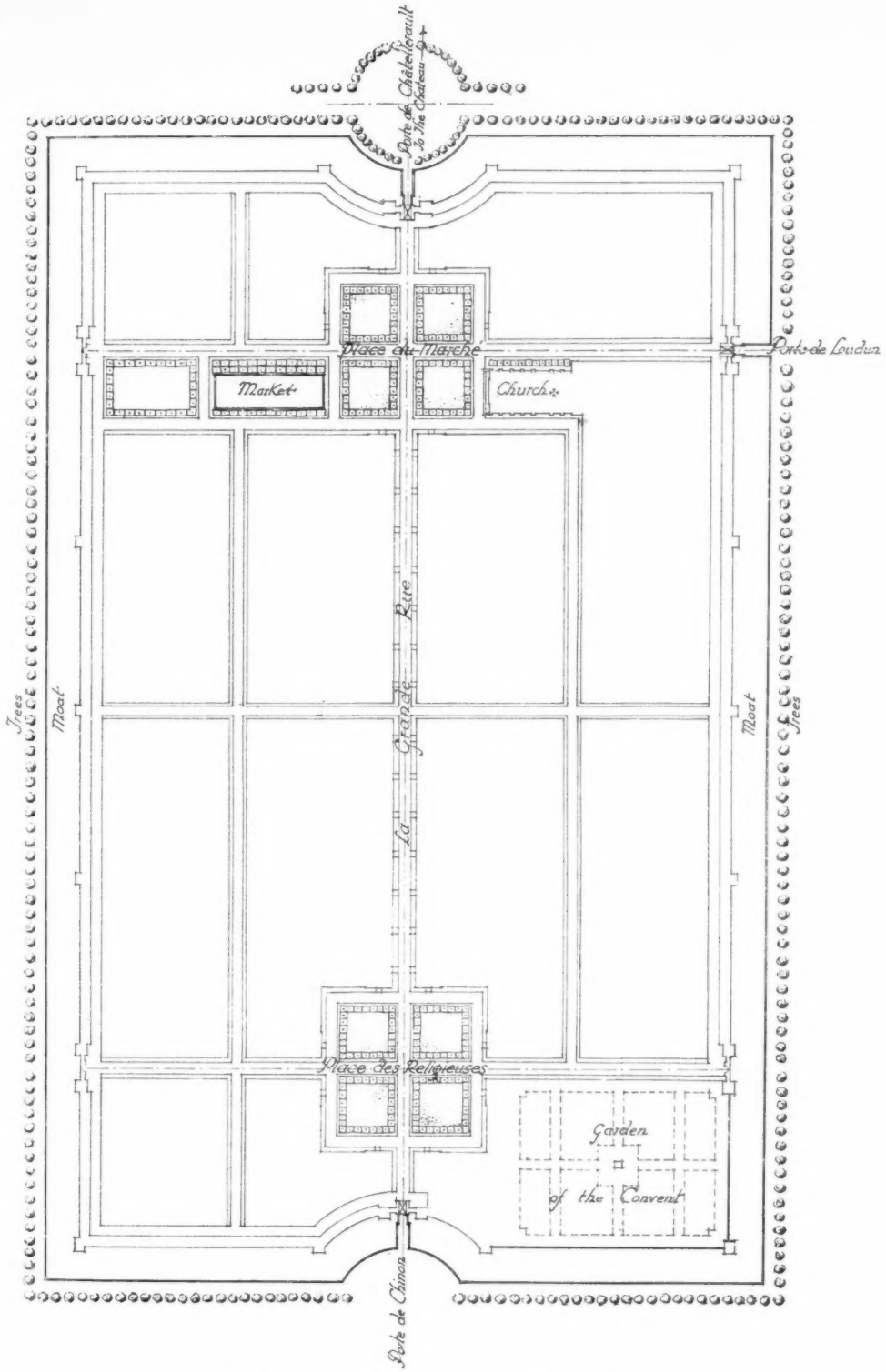


FIG. 7.—RICHELIEU, AS LAID OUT BY J. AND P. LEMERCIER.

(e) The Main Avenues.

From the architectural standpoint these are of twofold value: (1) As determining the development of the scheme, and (2) for their intrinsic beauty.

1. The main traffic lines will always be the chief factors in regulating the growth and expansion of the city, forming as they do the backbone or structure of the city plan. They must then, within such latitude as practical considerations and the configuration of the site allow, be laid out to give a broad, simple, and dignified scheme, helping to give a sense of connectedness and unity to the various parts and areas [fig. 4], and to accentuate the physical centre of the plan. These main avenues will naturally by their connection with the outlying main roads help to link up country and town, an object, however, more effectively obtained by laying out streets so that they have as vistas some distant mountain, hill, or other beautiful prospect, linking up Nature and Art—whilst the formal lines of architecture will give a delightful setting to the view.

2. The avenues should be broad, not alone for traffic facilities, but as befitting the great scale on which an important town should be built, and an air of stateliness may properly be given to them. Buildings forming vistas to these great avenues must be of such size as to provide satisfactory terminations and not be dwarfed by them. Care must be taken that the road levels be continuous, either flat or inclined, dips and curves being avoided as destroying the effects of the avenue itself and in many cases obscuring the terminal vista.

Formal planting of trees and shrubs will make these avenues pleasant promenades as well as traffic routes, and fountains and monuments placed to form focal points to by-streets will give additional points of interest, helping to break up too lengthy a vista. Trees planted in the avenues must have definite proportion in height and width to the street and buildings, and when strips of turf are planted in conjunction with them in the centre or side the plots should be simple and unostentatious in design. By the use of trees, shrubs, and grass, by fountains and monuments, and with good proportion between the height of buildings and width of roadway and well-schemed vistas, interest in the avenue itself should be maintained.

Ring avenues with their constant change of direction and vista afford a delightful contrast to the straight street. At their intersection with the main avenues large open spaces are necessary; here triumphal arches and great pylons may be placed, and suitable sites contrived for important public buildings.

(f) Allocation of the Various Centres.

The position of the various areas—residential, commercial, and industrial—settled, and the approaches and traffic lines laid down, the next step will be to provide focal points and spots of emphasis giving the necessary architectural expression to the plan [figs. 3 and 4]. These points will be supplied by the various centres which practical as well as æsthetic considerations render desirable, civic centres, centres of education and recreation, of commerce and shopping. Such centres should be treated in a generous manner, indicative of the wealth and importance of the town, being formed as they will by its chief buildings, whilst in their treatment something of their function and relative importance in the life of the inhabitants should be expressed.

Centres may be formed in connection with park areas, in connection with water or in the heart of the city, when they may be grouped in some great broad street or round some place or group of open squares; whatever the site they should be so treated as to add as much dignity as possible to the neighbouring streets and "places." The total effect may be increased, and greater importance given to each individual centre, by a judicious linking up, one to the other, with spacious avenues, and in their relative positions in the whole plan a balance of effect is necessary.

1. *The Civic Centre.*—The point for this centre, which must be the chief and predominate

over the whole city, was selected on the first consideration of the site, since to a certain extent it governed the setting out of the main avenues and the general disposition of the quarters, and in laying out the civic and commercial area it was so placed as to be seen from as many points as possible that all might feel it to be the "hub" of the city and city life. This centre will include such buildings as the Town Hall, Law Courts, Public Offices, &c., and round it offices, both public and private (such as legal), will naturally congregate, and provision for them in relation to the chief buildings must be made from the first, assisting as they will in the architectural treatment of the whole centre. The arrangement of the streets and open places in connection with it should be spacious, and they should be so placed and proportioned as to express something of the "pomp and splendour" of the town. This portion of the city will afford the best positions for public statuary.

2. *Educational Centre.*—This centre, including such buildings as museums, art galleries, libraries, and colleges, will, especially if it include a university, form one of the largest. If such be the case, a compromise must be effected here; museums and libraries must be near to the heart of the city, to the people, whilst a university will require a more secluded spot, and ample space for playing fields—even then it may be brought architecturally into touch with the remainder by opening out a vista of it from the square round which the museums, libraries, technical colleges, &c., are grouped. If it be brought actually into conjunction with the other buildings, the large open "campus" such as will then be necessitated will add greatly to the breadth and dignity of the whole and form a noble setting. The necessary residences might be linked together and form interesting features in the scheme. A quiet and dignified effect should be striven for, and an artistic lay-out, well-designed buildings, and good sculpture, happily combined, will have an educational value in themselves.

3. *Recreative Centre.*—This centre, the centre especially of sports and pastimes, offers endless opportunities. Stadia, playing fields, swimming ponds, and playgrounds can be arranged to form a magnificent composition of architecture and formal gardening on a large scale. Physical exercise, occupying as it does so much of our modern life, might be provided for more on such lines as those of ancient Rome, the baths of Titus, with their surroundings, forming a better model than the present-day park playgrounds, playing fields, and scattered baths. This centre will probably form part of the park system, the most healthy spot being naturally chosen, and an effort should be made to form such an architectural whole of buildings, grounds, and surroundings, that, whilst the body is being exercised, the educational influences of an artistic environment may be felt.

4. *Shopping Centre.*—Shops will naturally be formed along the most frequented routes, but the establishment of a market in one spot will lead to the congregation of shops around, and this might form the chief centre. At such spots as this, and wherever any considerable number of shops will be formed together, an attempt to obtain orderly and artistic grouping should be made, and whilst a sense of quiet and enclosure is desirable the whole must have some architectural expression and value in the plan. Too wide a spacing of the streets and "places" will defeat the object of the centre, but great effects might be obtained by the frequent use of colonnades and covered ways, such as those of the Rue de Rivoli, and arcades linking street to street and place to place will in themselves afford excellent opportunities for architectural treatment.

5. *Commercial Centres.*—The stress of business and the bulk of the traffic will demand that here everything be spacious and reticent in design. Sculpture and ornament should be reserved for less distracting spots. This centre, for which Wren's city centre in his scheme for rebuilding London is an excellent model, will contain such a building as an exchange, round which other public or semi-public buildings, banks, and offices will be arranged. These must

all be grouped in an orderly and architectural manner; a centre square, with the lofty office buildings surrounding it, offers great opportunities for a dignified treatment of an essentially twentieth-century problem.

6. *Minor Centres.*—These can be effectively devised for small towns and residential quarters, giving the architectural emphasis which may be there required. Small centres, such as of hospitals or theatres, massing together buildings devoted to the same purpose, will all help to give variety to the plan and break up any too large areas of regular streets and buildings.

(*g*) *Parks.*

The existing system of dotting about "natural parks" unrelated to one another is bad. The park system should at all times provide a sight of its glories; all parks must be so placed that they may help to adorn the city, and that their benefits may always be felt. The tendency therefore should be to provide a number of gardens and parks—not dotted about, but connected together into one big system by wide boulevards and strips of park-way linking up the open spaces and providing walks and drives about the town.

Land should be reserved for park-ways on the outskirts of the city, thus spreading the value of the system further afield. Such strips of park-way carried out on radial lines will give delightful effects by the contrast of building and cool green trees [fig. 4], and greatly enhance the appearance of the city by creating interesting "voids" in the city's mass of buildings, giving a more open and dignified appearance and affording a pleasant setting to any building or buildings which may be placed in conjunction with them. Under such conditions they should be so planned that their value may be felt over as large an area as possible.

City parks will, perhaps, be placed to separate the commercial areas from the residential, or the resident from the industrial. The nearer to the heart of the city the park is, the more formal must be its character, though the principle to be observed in the lay-out of a park will, of course, depend upon its use. It may be primarily for children, or perhaps a means of education, containing a vivarium, aquarium, botanical or zoological gardens. It may, again, be used as a recreation ground with tennis, football, and other fields, when it will form part of the recreation centre; or perhaps it may be used for music or a parade, as the Bois de la Cambre or Hyde Park are used, though for such purposes as drives a wide ring avenue or boulevard would be much more effective. Parks, in addition to those suggested within the town and of a different type, may be required in large manufacturing districts when the country is far away and inaccessible to the poorer classes. These parks, large in size, should naturally contain as many beautiful features as possible, running streams, hills and dales, and have in addition good views of the surrounding country. No attempt must be made to make unpromising sites look naturally romantic, and, when Nature is not especially beautiful, for man to try to "design" her is false and impossible of attainment.

In designing the parks a sense of spaciousness and scale should be observed throughout, the general plan being laid out on simple broad lines, with quiet masses of foliage and unbroken stretches of grass. On no account must any attempt be made to bring little scraps of country into the town, and the best types to select as models for our parks would be such examples as Kensington Gardens, Hampton Court Gardens, or the Tuileries. When there are no dominating architectural lines a sense of formality and an easily grasped geometrical lay-out become all the more necessary.

These parks will afford excellent situations for monuments and sculpture, to which foliage, perhaps planted in great hemicycles, will form a delightful background.

Road frontages to parks are often desirable, spreading their influence over a larger area. The problem of the transition from the buildings and streets of the town to the park is an important one. A park laid out on simple formal lines will usually easily fall into place, but if

some great avenue run directly up to the park gates, a satisfactory termination to it must be provided, and it would be wise to continue the avenue, in no way cut up, for a short distance into the park, to terminate in some feature such as a monument, which may also form a focal point to which the park avenues may converge. White stone terraces and balustrades, &c., will all help to "carry through" the architecture of the city into the park.

Vistas of groves, woods and parks should be planned for the open places and groups of public buildings, whereby both will gain by the contrast of Nature and Art and more dignified view-points will be obtained for the buildings.

(h) Streets in General.

The various areas and centres of the town's activity located, the large avenues and boulevards laid down, and the position of parks and approaches determined, the development of the city plan will be completed by the lines of the various streets. The disposition of these will have an important ultimate effect on the plan and can do much to accentuate the ruling idea which has so far governed the design. The setting out should be simple and direct, and every line should have a purpose in, and definite relation to, the whole scheme.

Streets, where possible, should converge on to points of interest and show to best advantage the prominent buildings, an effect which streets radiating from some centre will give, providing a splendid series of vistas. Again, some streets in distant parts may be laid out in relation to the chief city centre itself, so giving greater unity to the plan. A "grid-iron" treatment of the whole city must be avoided, but efforts must be made in laying down the lines of the streets to form good building plots and to avoid sites difficult to deal with.

The gradient of the street will materially affect its appearance—a long street will appear less monotonous if on an incline than if perfectly level. Changes in section, longitudinally, of the roads must be carefully considered, they may cut off the view of the terminal vista and have a disagreeable effect; the levels of the roads also must be taken into account in the design of the buildings lining it to obtain a pleasant treatment of the sky-lines. The streets should always be of a width and character suitable to the district they serve. In the main traffic lines the amount of traffic will determine their size, but some definite proportion should be given to the minor streets, both as regards length to width, or width to the height of buildings. The former cannot be easily regulated, and for the latter no hard-and-fast rules can be laid down, but, generally speaking, it will be found that they should either be definitely wide—the width being not much less than twice the height of building—or, when necessary, definitely narrow, high buildings being less suited to broad streets than to those of restricted width. When no vista is provided it becomes all the more important that the street be well proportioned and of interest in itself.

Long straight streets may become monotonous, however imposing the vista; in such cases their too extended appearance may be broken by fountains or monuments, not so large as to spoil the value of the terminal vista, and placed to accentuate the intersection of another street, which intersection may also be widened out to increase the value of the break. The widening out of the minor streets at their junction with the main avenues will, by displacing a certain part of the perspective, create interesting breaks, an effect which may be also obtained by sets-back in the building lines, giving sites for more important buildings, and an opportunity for the introduction of foliage.

Whilst straight streets offer the most dignified approaches to architectural monuments, opportunities should be taken to plan great formal curves, and crescents and quadrants may be with advantage used. Such arcs of circles will give right-angled junctions with streets planned on a radial system, an effect which may be also obtained by bending the two ends of the street to an obtuse angle with the centre. This type of street and the curves will, well treated, afford excellent "closed street pictures," effects which will be all the more

valuable as a contrast to the wide, open avenues. When two points have to be joined together, if the line connecting them forms awkward angles with the places around these points, the ends may be curved with good effect, and thus afford regular junctions.

The junctions of streets require careful management; merely canting the angles of the buildings does not give a sufficiently dignified treatment. It would be better that they should be widened out, to form circuses or other shapes, and thus give better sites for buildings and opportunities for their successful treatment. Streets intersecting at various angles should be avoided, since they form sites difficult to treat satisfactorily, and careful proportioning between the width of streets and the buildings between them is always necessary. An attempt should be made to provide a satisfactory vista to each incoming street.

Care must be taken to avoid spoiling any feeling of breadth and continuity by bringing too many cross streets into another street, and when brought in they should be reasonably spaced apart to leave good building blocks between.

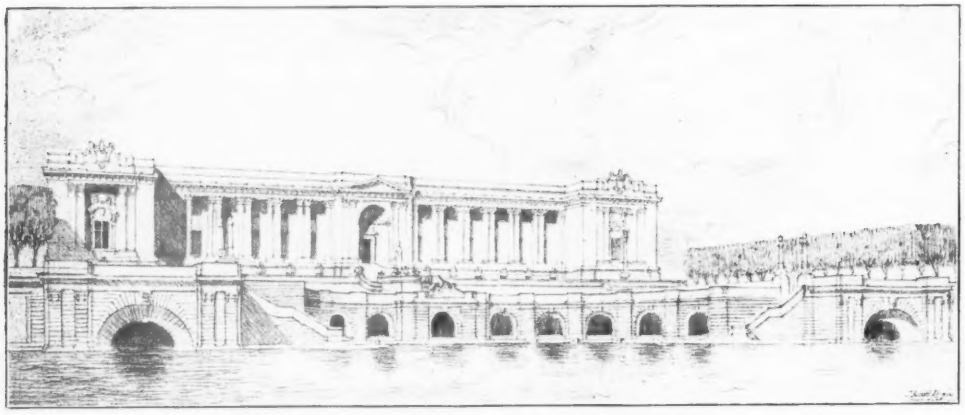


Fig. 8.—The Water Frontage to a Public Building

Footpaths should be broad and carefully proportioned to the width of road. They need not be paved for their full width; when trees are planted strips of grass or of gravel may be laid down, and in the former the tram-lines could be made to run.

In the heart of the city important centres with their public buildings may be linked together by wide streets giving a continuous impression of spaciousness and increasing greatly the value of each individual centre. Such streets might be primarily "show" streets, and be of great width, with gardens and statuary in their centre and amply planted with trees.

In the residential areas difficulties will arise in laying down the lines of streets, for these districts will usually be on hilly ground giving new problems in street plotting. Here lines that may appear to be formal on paper will not necessarily be so in reality. Long lines of buildings should not attempt to "climb the hill" but should be made to run on one level, and the effect of the sky-line considered. Broad terracing would here be an effective solution.

In the width of streets in residential parts a greater latitude will be allowable. Streets which are not thoroughfares, but serve only groups of houses, need not be wider than will allow two vehicles to pass, though the distance apart of the houses will be much greater. Gardens to houses which face important roads must be treated by the town-planner in a *continuous* and broad and simple manner, making the strips of garden form part of the roadway in effect, the only sub-division being a stone curb, low wall or hedge.

[*To be continued.*]

THE CHURCH OF ST. IPPOLYTS, HERTS.

By Walter Millard [*A.*]

Photo by Latchmore, before the restoration in 1878.

St. Ippolyts, Herts.

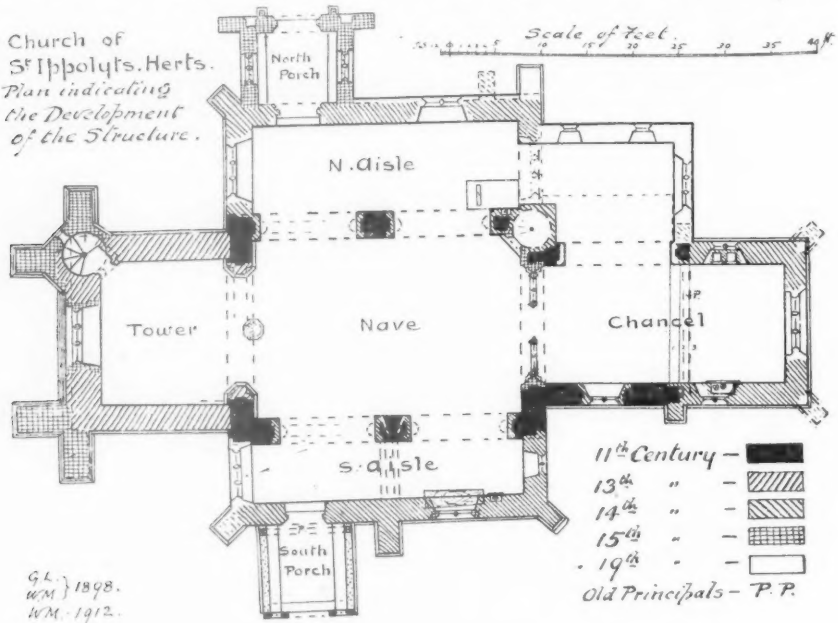
THE fabric of this church presents a good typical example of the growth of an English village church. It affords a fair illustration of the main lines on which so many of our mediæval churches have expanded by stages into their present form. In this instance, each stage of the growth happens to have taken place without actual obliteration of the main outlines of the previously existing structure. Hence it is possible for us to read here, with more ease than in many instances, the course of the building through the four centuries or so that it covered in arriving at its present form.

In the vast majority of instances our parish church structures have grown from one of two types of original fabric, viz.: (1) that of the simple nave-and-chancel plan, and (2) that of the central-tower plan, *i.e.*, having a tower planted in the middle, between nave and chancel—sometimes flanked by transepts, sometimes not. This central-tower plan gave us most of our larger churches, including abbey-churches and cathedrals. In our own district we may see standing examples of the central-tower plan, of early form, at Pirton and at Weston. Of the simple nave-and-chancel plan we may point to Letchworth Church as an example remaining to this day only slightly expanded, and to Minsden Chapel as an unexpanded but comparatively late specimen of the type. Here, at Ippolyts, we have an instance of this simple plan first built and then expanded by the addition, from time to time, of a western tower and of side-aisles to the nave, by an eastward elongation of the chancel, and finally by the throwing out of porches from the aisles, one to the north and another to the south. At this stage the development of the building was arrested. No side-chapels came to be built alongside the chancel, in the form of aisles, and no clerestory was ever thrown up on the nave or chancel walls; as did happen often enough—for example, at St. Mary's, Hitchin, and at St. Nicholas', Stevenage, to name two instances in this neighbourhood.

Still, as it is, St. Ippolyts Church remains the furthest developed of the six old churches nearest to Hitchin (as I had occasion to note in a brief account, given some fourteen years ago, of the churches of Letchworth, Willian, Great Wymondley, Little Wymondley, Ickleford and Ippolyts). How it happened that one church expanded more

* Read in the Church before the East Herts Archæological Society, on their 44th excursion, 29th August 1912.

fully than another may be a subject worth consideration by archæological inquirers, for herein, surely, lies some local history. Considering what its church-fabric must have been to a village in the days of church-building, we may fairly regard the extent and manner of structural development in the fabric as some index of the prosperity of the parish as time went on, some evidence of the means and aspirations of the parishioners. Here we find a church-fabric steadily growing from century to century, whilst others round about if not remaining unenlarged, at any rate expanded at slower pace and to a more limited extent. During some four centuries, Letchworth only lengthened its chancel and threw out a porch; Great Wymondley, Little Wymondley, and Willian seem to have each afforded a western bell-tower and perhaps a porch in the fifteenth century, while Ickleford, like Ippolyts, had got its tower apparently in the thirteenth century, and a porch followed in the fifteenth. By way of graphic explanation of the growth of St. Ippolyts Church, I show a plan of the building based on one made some fourteen years ago by Mr. Geoffry Lucas, from measurements we took together. This plan I have now revised and hatched to distinguish, as nearly as I can, the work of each century as it came into the general fabric. In it we may observe that the original nave and chancel still in great part exist as the nucleus of the whole building. This stem, upon which all the rest has been grafted and grown from time to time, must be regarded as work of a date towards the end of the eleventh century. To this building time the nave is assigned in the Inventory of Historical Monuments in Herts, issued by the Royal Commission on Historical Monuments in England; and I venture to indicate on my plan, as a continuous work with this nave, the south wall of the chancel for about half its length, seeing that the internal angle, formed by the outer face of this wall with that of the adjoining east wall of the nave, is clearly all of one build, constructed as it is on both these faces of what look like Roman bricks reused. Several of the original external angle quoin-stones of the nave remain in position at this, its south-east angle. On its north-west angle original quoin-stones in position also show; and two of those belonging to the south-west angle are visible, though out of their place. The north-east angle got obliterated by the fourteenth-century rood-staircase. These quoin-stones are all of tufa, a rough, porous stone, capable of being squared. The employment of this stone is in itself an indication of early date for the work. It appears also in the splayed jambs and arch of a blocked-up window, showing internally on the south side of the nave, evidently one of the original side windows. Tufa is found used in other churches of this neighbourhood and in the undercroft of the dormitory at Westminster Abbey, a work that used to be attributed to the Confessor, but is now assigned to c. 1090–1100.



I make out the length of the original chancel at St. Ippolyts to be about half that of the chancel as

existing, and conjecture that the buttress now spaced about half-way along the southern wall-face really marks the eastern limit of the chancel at its first building. This buttress is composed largely of blocks of tufa, possibly quoin-stones from this south-east angle reused by the fourteenth-century masons when they came to lengthen the chancel. But, before noticing the fourteenth-century work, I have to suggest, with all deference, in face of the Royal Commission's Inventory, that the first expansion from the original nave-and-chancel plan of this church took place westwards, in the form of the existing tower. The Inventory states that this tower was built immediately after the nave aisles came to be thrown out, in the fourteenth century. Nevertheless, I cannot help regarding the body of this tower as a thirteenth-century work, and therefore built before the aisles. Almost certainly it is not contemporary with these, for their respective arches are differently designed and the tooling on their arch-stones differs in direction, running as it does with the moulding in the case of the tower and across the moulding in the aisle arcades. The present plastered-up condition of the tower-arch piers and imposts obscures the question a little. With the tower goes the font, apparently. It looks as though, having a nave of short proportion, the parishioners had set about enlarging their church by lengthening it westward, and after that expanded it laterally by throwing out first the south aisle, a narrow one, and then the north aisle of wider span. At this same time, too, they prolonged their chancel eastward, to about twice its initial length.

The approximate date of these aisle and chancel extensions is plainly enough marked, by the general design and details of the work, as lying within the first half of the fourteenth century, *i.e.*, before the Black Death (1348–9). The Herts Inventory names c. 1320 for the chancel extension. The south aisle work can hardly be later than this, and the corresponding addition on the north side of the nave must have followed pretty closely, their arcades agreeing in design. These arcades were formed, not, as was so often done, by pulling down all the side walls of the aisleless nave and building piers and arches in their place, but by just piercing openings in the standing walling and then neatly trimming up these gaps with the wrought masonry we see, in the form of arches of two orders, the sub-order being carried at the springing by corbels finely carved as heads.

The main body of the church was now complete, the work remaining to be done, in the following century, consisting only of the two external porches, the angle buttresses of the tower along with its whole upper stage, and the enlarged chancel arch, including its oak rood-screen. Of the accompanying rood-stairs the upper doorway, now blocked, which opened on to the rood-gallery, shows itself of fifteenth-century date, and the lower doorway, no longer visible, appears with a similar four-centred head in a photograph by Mr. Latchmore, taken before 1878; but it would seem that the stone staircase itself, built on the north-east angle of the eleventh-century nave, must be as early as the fourteenth-century north arcade, seeing that by its position it has evidently governed the planning of this arcade further towards the west than the corresponding south arcade. In the fifteenth century also certain of the window-openings got enlarged and changed in their design, as so commonly happened in our old churches. That the tower buttresses are additions to an earlier body of tower building is clear, the difference in the mortar used in these two works being one piece of evidence that they are not contemporary. As to the probable span of the earlier chancel arch, one can only conjecture that this may have been made about equal to the amount of abutment of solid walling left on either side of it, to the north and to the south, as we see in the nearly contemporary instance at Norton.

The Royal Commission's Inventory perpetuates a nineteenth-century legend that, when the church was restored, in 1878, the width of the north aisle was increased from 6 feet to 9 feet. Apart from the evidence of early photographs, this fiction is sufficiently disposed of by the fact that the fourteenth-century doorway in the north wall has not had its well-moulded outer jambs and arch rebuilt, nor has the fifteenth-century porch beyond it been altered in position. What one finds by measurement is that the external face of the north wall of the aisle has been advanced about three inches, not three feet. The same authority gives the span of the chancel as 22 feet, whereas it measures barely 13 feet; and the tower staircase is assigned to the south-west angle instead of to the north-west.

To review the whole course of the building-story, we find still in position a small and simple edifice consisting just of nave and chancel, both of short proportion, built by the close of the eleventh century in flint rubble with squared angle-quoins of tufa. Quite conceivably these stones, some of which we can view yet on their beds, might have been set by masons who had witnessed the Norman Conquest. Their building seems to have served its purpose until the thirteenth-century, when, as I venture to believe, it was lengthened westward by the addition of the tower. Certainly in the first half of the fourteenth century the church was lengthened eastward in its chancel, and expanded laterally by the throwing out of side aisles to the nave. The porches followed in the fifteenth century and the tower was then finished as we see it, with the exception of its lead-covered finial or spirelet, which was shaped as it is in the year 1636, just when the troubles between King and Parliament were drawing to a head. The plumber dated this work in letters of lead, having capped his spirelet with a simple cross

Benslow Lane, Hitchin.

REVIEWS.

OUR CATHEDRALS.

The Cathedrals of England and Wales. By Francis Bond, M.A.Oxon. [*Hon. A.*]. 8*o. Lond.* 1912. *Price* 7*s.* 6*d. net.* [*B. T. Batsford,* 94 *High Holborn, W.C.*]

The thorough character of the books on the architecture of the Middle Ages by Mr. Francis Bond, causes one to approach his descriptions of the Cathedral Churches of England and Wales with much confidence. In a form handy for reference, he gives an admirable description of the growth of each building, tracing for us not only what actually happened, but surmising with no common insight the operating causes of each work undertaken. Herein he brings out the great charm which attaches to the study of our native architecture, its growing, as it were, under the eyes of the student. It was this that roused the enthusiasm of the architects of the Gothic Revival, who felt that they were studying the steps by which their predecessors had attained to greatness, were learning a progressive art, and preparing themselves to supply wants as they arise and not merely studying precedents or compiling copy-books.

The book interprets its title literally. The English Cathedrals of to-day appear in alphabetical order, and the Welsh follow. On the one hand, the essentially parochial buildings which have become the seats of modern bishoprics appear, while one feels on the other something of a void left by the absence of such noble buildings of the very first class as Westminster and Beverley.

There is a clear statement of the circumstances under which each building attained to Cathedral rank, which removes all mystery as to why such venerable sees as Canterbury and Rochester should have Cathedrals of the "new foundation."

One admirable feature is that all the ground plans are given to the same scale—100 feet to the inch—and these plans become suggestive of the history of the sees. Compare the great mass of Lincoln, with a diocese extending from the Humber to the Thames at Dorchester, and the Cathedral at Chichester serving only the single county of Sussex. The dark solid plan of Durham suggests the Prince Bishop set on a rock to rule the Northern border, armed alike with the swords spiritual and civil. This historical suggestion is the more remarkable as the general scale of the buildings was, as a rule, fixed early in the age of Cathedral building, at the end of the eleventh or early in the twelfth century. The border Cathedral of Carlisle was begun on a scale such as may be found commonly in Scotland, and, as to its transepts and the existing portion of its nave, so remains; but in the thirteenth and fourteenth centuries a choir on a magnificent scale,with a most beautiful east window with flowing tracery, was added, giving rank to the cathedral as an architectural monument.

The plans of Wells, Exeter, and Lichfield surprise by their comparative smallness, but the buildings themselves demonstrate how little architectural value depends on mere size. The rich valleys of Somersetshire found their architectural expression in the sculpture of Wells and the beauty and completeness of the buildings surrounding its Cathedral.

Mr. Bond's illustrations are admirable, and well selected as far as they go, but naturally require supplementing by any who would follow their guide through the description of each Cathedral.

The author's plan is to take us through each stage of building, beginning, as the more general rule, with an early nave in the eastern bays of which the canons or monks had their stalls, transepts with one or more absidal chapels to the east, and a large central apse in prolongation of the nave.

Three special reasons are pointed out for the alteration and elongation of the church eastward; first, the desire for more internal light than the heavy early architecture afforded; the need of a processional path round the east of the church behind the high altar; and the necessity of providing additional chapels and side altars, as the foundations of the establishments were enlarged.

It is in giving reliable detail to enable one to follow out these enlargements that the main value and charm of the book consists. The study is, of course, profitable and pleasant in proportion to one's knowledge of the particular building.

One other reason for enlargement must be given. The provision of the shrine for the relics of the saint connected with the Cathedral and diocese, and provision for the worshippers thereat. The eastern end of Canterbury well illustrates this, for there was the shrine of St. Thomas à Becket, the most popular and, we may probably add, the most profitable saint in Europe during the Middle Ages.

Where the history can be simply told in a few sentences, as at Salisbury, Mr. Bond becomes critical but by no means less interesting.

It is specially interesting to observe the views of one so steeped in the knowledge of Gothic architecture on St. Paul's in London. He does not spare the flying buttresses and screen walls of the aisles; in fact, he illustrates them. On the main cornice running round the interior and shutting off the clerestory he is severe, but he spares the pilasters beneath it with their heavy Corinthian capitals, which any thoughtful student of the new Roman Cathedral at Westminster must wish away. The exterior, in common with the rest of us, he thoroughly appreciates. In fact, the relative success of the inside and outside of the vast building, with its solid plan, suggests that while the ecclesiastics of the seventeenth century were a little uncertain what to do with so vast an interior, the general public had no doubt that they wanted a majestic structure to gather the many churches and buildings of their city under its wings. Although the chickens have grown larger, the mother hen is still efficient.

One is inclined to think that Mr. Bond hardly does justice to Pearson's Truro. Though it be on archæological lines, it may well be supposed that this met the views of the donors. Neither the size of the town nor the circumstances of the county called for such a modern departure as is being attempted at Liverpool, a work shown by the plan to be far in excess of our largest minsters.

The Cathedrals of Wales terminate the book, and last of all comes St. David's, the one ancient Cathedral of importance which I have not seen. To this we are told "every architectural pilgrim will resort." It is a far cry to St. David's, and I am getting old.

LACY W. RIDGE.

SERVIAN ART.

RARELY have the emotions of a people found more forcible, more vivid, more passionate expression in the work of its artists than was the case with Servia in the pavilion designed by a Servian architect, assisted by a band of painters and sculptors of the various Balkan States, at the International Exhibition at Rome last year. Reflected in the work of these artists were the pent-up feelings of a people into whose soul had burnt five hundred years of Turkish oppression. The story was told of their sufferings, of their aspirations, of their craving for freedom, and of their determination at any cost to rise one day and crush their oppressor and come into possession of their fatherland again. The purpose of the artists and the manner of its fulfilment are described in a very interesting way by a writer in a recent issue of the *Manchester Guardian* :—

The unforgettable thing in that exhibition was the strange grey building which rose sheer as a fortress or a desert tomb from the grass and flowers and pleasure-walks of the exhibition. This was the Servian pavilion. Mounting its steep steps, you were in a different air and time, and aware of a different spirit. You entered a loggia formed of mourning caryatides, down which a sphinx, human save in the wings, stared watchfully and expectantly. Looking between the figures of the loggia you saw groups of widows, whose mourning and hopelessness were expressed in gestures with a primitive directness and force that came as a shock to most visitors. The loggia led to a small domed hall, in which was a gigantic statue of the hero Marko Kraljevic, the Servian Siegfried, on his snorting horse. Round the walls in tall panels were torsos of Turks, and above was a rhythmic frieze of mingled figures of Serbs and Turks fighting. On either side of the hall were arched gateways, and inside the arches were grotesque heads of Turks set in panels, two deep all the way round. You descended steps supported by crouching figures that seemed to symbolise the Serbs in captivity—gaunt, worn men with beards, their hands, palm downward, extended flat, a sign of subjection and of insufferable strain.

In the outer rooms were paintings illustrating the Saga of Marko, culminating in a cartoon, with something of the stark imagery of the sculptor, showing "Marko dividing the Empire." There was an extraordinary fury and purpose in every part of this strange building that moved one like the sight of blood and the call of trumpets. The contents of the pavilion were described as "fragments of the Temple of Kossovo," the name of the fatal field where the Servian nation went down, to remain in subjection for five hundred years.

The pavilion was designed by Professor Bagalovic, of Belgrade. The idea of the "fragments of the Temple of Kossovo" was that of Mestrovic, who designed most of the sculpture and gave his imprint to the rest, Toma Rosandic, Nico Bodrozic, and D. Penic being his chief collaborators. Mestrovic is a Servian, but the group of sculptors and painters gathered around him are Croats, Montenegrins, Bosnians, and Dalmatians. Under the name of Servia are reassembled in this movement of art the kindred forces of these different States and communities that once were parts of the Servian Empire that fell to pieces at the death of Douschan on the field of Kossovo, just as several of them now are joining arms against their old conqueror in Macedonia. That national jealousies did not prevent these artists from working together under the flag of Servia and under Mestrovic's leadership in Rome in 1911 is surely a great augury for future brotherhood when the war is over and frontiers are to be redrawn. It is a national effort, inspired by a single fury of national hate and aspiration which is without parallel in modern art. The memories of their common past, with its humiliations and sorrows kept alive by the constant incoming of fugitives from the Turkish oppression in Macedonia, are here seen not only to have made possible their federation, but to have inspired their art. Mourning women, desperate heroes, advancing Turks, moving stealthily, their head lowered under a guarding arm, their right hand behind them with the ready sword, conveying a strangely sinister apparition; Turks' heads forming a grinning garland to a doorway; crouching figures under great weights staring desperately into the future or borne down by their oppression —all these give an impression that the mind of an imaginative people moving in half-barbaric terms at a dilated moment of their destiny was unveiled before us.

Ivan Mestrovic, to whose genius we owe the idea and the main part of these "fragments of the Temple of Kossovo," was for years a shepherd on his father's mountain farm. His inspiration was the folk-song and poetry of the country, and something of the starkness and grandeur and terrible silhouettes of the wild hills seems to remain in his work. His subject was the death and resurrection of the Servian race. One legend especially haunted him—the legend of the hero Marko Kraljevic, who lies, like King Arthur, in the heart of the mountains, guarded by national spirits, with his sword planted in the rock beside him, waiting for the day of revenge. . . . And now the triumphant army has ridden through old Servia into Uskub, where their great Emperor Douschan was crowned.

It is a safe prophecy that in Mestrovic we see the most organic force as well as one of the most subtle craftsmen ascending in modern sculpture. In Marko we find a painter with a power of design equal to this gigantic thing, and among the other sculptors and painters we find a glow of sincerity and passion that has wrung from their material more than their skill had perhaps the right to demand. But in their works the manner by which the effect is produced is what one last comes to think about. It is the burning spirit that lives within it and seems to throb and gesture through these forms as a tempest.

Here we find that rare thing in modern times, art, at the service of a profound national emotion, forerunning a mighty and terrible crusade.

9 Conduit Street, London, W., 7th December 1912.

CHRONICLE.

Use of Letters "R.I.B.A." : Action in High Court Injunction.

Royal Institute of British Architects *v.* Reynolds.

This was an action for an injunction to restrain the defendant, Mr. Harry H. Reynolds, of Birmingham, from using in connection with his business as an architect the letters "R.I.B.A." in such a manner as to lead the public to believe that he was a member of the Royal Institute of British Architects.

The case was heard before Mr. Justice Warrington in the Chancery Division of the High Court on the 15th November, and as a result a perpetual injunction has been granted in the following terms :—

"Upon Motion for an Injunction this day made unto this Court for the Plaintiffs and upon hearing Counsel for the Defendants and upon reading the Writ of Summons issued in this Action on 12th November 1912 and the Plaintiffs and the Defendant by their Counsel consenting that this Motion should be treated as a Motion for Judgment and consenting to this Judgment This Court doth Order and Adjudge that the Defendant Harry Horatio Reynolds be perpetually restrained from using in connection with the business of an Architect or Surveyor or otherwise at all the description or letters R.I.B.A. after his name either alone or in combination with any other letter or word or any other description or letters and from carrying on business in such manner as to tend to represent or lead to the belief that he is a member of or that he or his business is in any way connected with the Plaintiff Institute And it is ordered that the Defendant Harry Horatio Reynolds do pay to the Plaintiffs their costs of this Action such costs to be taxed by the Taxing Master in case the parties differ."

THE BUSINESS MEETING, 2nd December.

The late Mr. Norman Shaw, R.A.

At the opening of the proceedings at the General Meeting of the Institute last Monday, Mr. E. Guy Dawber, addressing the Meeting from the place of the Hon. Secretary, said it would not be fitting that the occasion should pass without reference to the melancholy event which had taken place since they last met in that room—viz., the death of that great architect Mr. Norman Shaw. So much had been said about him in the professional journals and in the public Press that it was unnecessary for him to dilate upon his remarkable powers as an architect. They would all agree that Mr. Shaw was one of the pioneers of English architecture ; he had done more for their art, and especially for domestic architecture, than any architect in Queen Victoria's reign. Mr. Shaw had not always identified himself with the policy of the Institute, but they had the sincerest admiration for his work and they all deplored his loss as a great architect.

On the motion of Mr. Dawber the Meeting resolved that the regrets of the Institute for the loss their art had sustained be entered on the Minutes of the Meeting, and that a message of sympathy and condolence be conveyed to his relatives on behalf of the Royal Institute of British Architects.

The Conduct of the Examinations : Mr. Middleton's Questions.

At the same Meeting, the following notice was on the agenda in the name of Mr. G. A. T. Middleton [*A.*] :—

To inquire

1. Whether it is true that while Testimonies of Study for the Intermediate Examination had to be submitted by 28th September, those candidates who were relegated were only informed by letter dated 8th November and posted so as to reach even London residents late on 9th November, when they were required to furnish alternative drawings by the morning of 15th November ; and, if so, whether in the opinion of the Examiners this is reasonable.

2. Whether the Board of Architectural Education is aware that there are rumours of laxity in permitting candidates to leave the room temporarily during the progress of the examinations, and in allowing communications to pass between the candidates.

3. Whether, at the Final Examination, the fact that a candidate is young is of itself prejudicial to his chance of success.

The Chairman (Mr. Ernest Newton, A.R.A., *Vice-President*) having called upon Mr. Middleton,

Mr. Matt. Garbutt [*F.*], rising to a point of order with reference to the first question, asked if it was within the province of the Examiners to express any view at all upon the point, seeing that it was a matter with which they had nothing to do.

The Chairman said that it was desirable that the question should be answered, and if it met with the approval of the Meeting, he proposed, as Chairman of the Board of Architectural Education, to give the answer himself. The Testimonies of Study, according to the regulations of the Institute, were either taken or rejected, but a custom had grown up by which a candidate was given, as an act of grace, an

opportunity of re-drawing any sheets which, in the opinion of the committee which examined these Testimonies, did not come up to the standard. There were a large number of drawings to be gone through, and it was impossible to examine them the moment they came in and to give the candidate this benefit immediately. But the candidate was informed as soon as possible that certain sheets should be re-drawn and sent in, so as to give him an opportunity of sitting for the examination.

Mr. MIDDLETON said he understood that. But there were some who thought with him that it would be better to accept or reject the drawings, and not to give the opportunity of submitting fresh drawings. To give, as was the case in one instance in the recent examination, only four days for the preparation of four sheets certainly seemed unreasonable, and the Board apparently admitted this themselves, because upon the candidate's complaining of the short notice he was given a few extra days. If time were allowed at all, it should be sufficiently long to enable the candidate to do fair justice to his work. He did not know whether the Examiners quite understood the circumstances under which some of the drawings were prepared. Many of the candidates commenced their Testimonies of Study quite a year before sending them in, and they finished them gradually one by one. When the time came for sending them in, they would find, perhaps, that those which they had prepared a year before were below their present standard, and they relied upon being given the opportunity, in accordance with the present custom, of re-drawing unsatisfactory sheets. They submitted them in the expectation that if any were rejected they would have time to prepare fresh drawings of the required standard. But if they were not allowed sufficient time, how could they possibly do it? He hoped that if this custom were to be kept up, candidates would be allowed sufficient time to do the work.

THE CHAIRMAN, in reply, said that most of the candidates whose work was returned managed to find time to produce very much better drawings than those which had been rejected; and he thought that if the matter were pressed too closely it would eventuate in this act of grace being discontinued, and the candidate would then lose the chance of re-drawing his sheets and sitting for the next examination. He hoped Mr. Middleton would consider that.

Mr. MIDDLETON, putting his next question, said that in this case again it was impossible for him to mention names, but he had heard of laxity, and not only in one particular case. At the last Final Examination, and at a preceding one last year, while during the Design paper nothing could be gained by a candidate's leaving the room—and very few did, if any—yet during the subsequent papers, when anyone who had notes in his pockets might have gained by consulting them, certain candidates went out paper after paper. Then, again, the desks were a great deal too close; candidates could see very easily indeed what was being done at neighbouring desks. Again, words could be passed between them. He should say that there were too few moderators; they could not possibly see everything that was going on. This last week he had heard that in two or three cases actual letters or notes were allowed to be delivered to the candidates without being opened by the moderator first, as he believed was always the custom in such cases. If there were any truth in these rumours, it would show that the whole conduct of the Examinations required stiffening up.

THE CHAIRMAN said that Mr. Middleton's question was something in the nature of a serious charge. After all, rumour was not generally conspicuous for its accuracy, and this amounted to a charge of laxity against the moderators. In the circumstances, if any moderators were present he would ask them to speak.

Mr. W. H. BURT [*A.*] said that if Mr. Middleton had any evidence to bring forward of cheating at the examinations, it was his duty to formulate a case and bring it before the Board of Education. He himself had on several occasions acted as moderator, and he was quite sure that no one had cheated in the examination room while he was present; and as for notes being passed, it was absurd. Most of the candidates came up from the public schools, and public-school men had public-school morals. Though they might crib in class at preparation, to cheat at an examination was considered a most heinous offence in public school life, and he was convinced in his own mind that Mr. Middleton's accusations were groundless.

Mr. K. GAMMELL [*A.*] said he had had the honour to act as moderator in the old days when the examinations were held at the Embankment Hall, and the only complaint he had to make was that some of the candidates rather resented his ruling that they should not smoke during their work. With regard to the accusations of cheating, he failed to see how the acts referred to could be of the slightest avail to anybody in the examination, because they had to come before the examiners personally for their oral examination, and the examiners would not be easily humbugged by any man who had made an illicit use of notes. He suggested that Mr. Middleton had lent too ready an ear to complaints of perhaps disappointed candidates, who may have been relegated in certain subjects. He could not help thinking that if he had known the actual facts he would not have brought these charges.

Mr. T. C. YATES [*A.*] said he had acted as moderator, but he had never seen one candidate speak to another, and neither had a candidate ever asked to leave the room while he was in charge. If a candidate had not understood a question, he would come to the moderator himself in order to have the point made clear.

Mr. G. ERNEST NEILD [*F.*] said it was a good many years since he had acted as moderator, and at that time he had seen nothing at all which was wrong. He was sure, however, that Mr. Middleton had brought this matter forward with the best intention.

Mr. A. R. CONDER [*A.*] said he had acted as moderator on four occasions. He had never seen candidates communicating with one another, and he had not noticed that they left the room for improper purposes. He thought Mr. Middleton's remarks would be of much greater value if he named particular instances, instead of making a general statement and general charges.

Mr. MATT. GARBUTT [*F.*] said it was probably not possible in the circumstances for Mr. Middleton to bring absolute evidence, and therefore it was a pity that the matter was brought up to be discussed in that room.

The CHAIRMAN said he quite associated himself with the moderators who had said they were certain Mr. Middleton had brought this matter forward in good faith, and he should like to ask Mr. Middleton whether he was satisfied with the statements made by moderators. His inquiry was "Whether the Board of Architectural Education is aware that there are rumours of laxity in permitting candidates to leave the room temporarily during the progress of the examinations, and in allowing communications to pass between the candidates?" As Chairman of the Board, he answered that question in the negative.

Mr. MIDDLETON said he was only asking for information, but he did hope that, particularly when both

rooms were full, there would be two moderators instead of one in the future. It was too much to expect that one moderator could look after all those candidates.

Mr. ALLAN GRAHAM [*F.*] said that these were only rumours; they could therefore give them the value which usually attached to rumours. He had himself acted as moderator, and had kept his eyes open all over the room; he was quite sure no man could go through that examination by cheating, because he would not have the knowledge to apply if he snatched anything in that way.

Mr. MIDDLETON, bringing forward his third inquiry, said that this again was something which had got about among the candidates, and he should like it to be fully denied in that room. It was for that reason that he had put it on the paper. The case he had in his mind was of a candidate who was now an Associate, so he could give his name without prejudice to him, if necessary. He was a young man who was sent back, in Design only, about a year ago or a little more. Whether he was rightly or wrongly sent back he could not tell, as he had not seen the design. It was possible that, like other clever young men, he did excellent work occasionally, but occasionally also did bad work. He came up six months afterwards, and the Examiner's remark at the Oral was, "Oh, I remember you; you did very well, but I thought you were young, and that another six months would not do you any harm." That gave the impression that the mere fact of his being young had caused his being sent back; that he had satisfied the Examiners, but was considered too young to pass. That sort of thing was not right, and if it was possible it should be denied. It may have been that the Examiner said something which was misinterpreted. Anyhow, it had got about, and young men were kicking against it.

The CHAIRMAN replied that the Board had no knowledge of cases of that sort. If any specific case occurred, and any candidate felt aggrieved, the proper course would be to bring the matter before the Board, so that the matter could be inquired into. He hoped that answered the question sufficiently.

Mr. WM. WOODWARD [*F.*] said that the difficulty in this particular case, and in all such cases, was this: That in order to make the meeting thoroughly understand the ground of the complaint the name of the individual who had made the communication should be given. But he quite understood that it would not be desirable, and perhaps the candidate himself would not desire that his name should be specifically mentioned. He suggested to Mr. Middleton—and the Chairman had already anticipated what he was about to say—that in all such cases he, or anyone else who heard of specific cases of the nature mentioned that evening, should address a confidential letter to the Chairman of the Board, and he was perfectly certain that that communication would be treated in a proper manner by that gentleman. The Chairman would then be able to answer the specific allegations, and would not have to deal with general accusations such as Mr. Middleton had made. He had known Mr. Middleton for many years, and he knew that he was quite incapable of making a suggestion of this kind unless some communication had first been made to him. The name of the individual concerned was absolutely necessary if the matter were to be inquired into properly, and he should be given an opportunity of supporting his statement. He would then have the advantage of a word with the Chairman, which would settle all these questions.

Mr. J. ANDREW MINTY [*A.*] writes:—"I also have acted as moderator on several occasions; and whilst I would not say that 'cribbing' by students under examination was impossible, I do say that that is practically impossible under any moderator of average sharpness. As to students going out of the room during the examination, I cannot recall a single instance of a student asking for permission, or being out of the room for any purpose whatever, during the progress of a paper."

Architects tendering for Designs: Mr. Angel's Motion.

At the same meeting, Mr. Robt. J. Angel [*A.*], in accordance with notice, brought before the Institute the question of architects tendering for the preparation of designs, &c., of buildings, and in particular an instance of certain architects who submitted tenders to the Wigan Education Authority for designs, &c., and quantities for the erection of a High School for Girls.

Mr. ANGEL said that in bringing this matter to their notice he should like the Meeting to know that he held no brief for any particular architect or any number of architects. His information, in the first place, was derived from a paragraph in *The Architect*, and how it came into print was as follows—he should mention that he had derived the information from the Minutes of the Wigan Council, which he had procured for the purpose: The Education Committee of the Borough of Wigan appointed an architect, and when the matter came up for confirmation at the meeting of the Council itself, the architects of Wigan—about half a dozen of them, he believed—wrote a letter to the Council asking them, instead of appointing an architect, to put up the buildings to competition. He referred to this matter because in the debate which took place afterwards at the Council they declared that they had instituted a competition—but this turned out to be not quite of the kind which the Institute understood by the word. The result was that an advertisement was put in the local newspaper, the opening portion of which ran: "Applications are invited from architects practising in the County Borough of Wigan for the office of Architect for the proposed new Girls' High School. Applications, endorsed 'Architect,' giving particulars as to qualifications, experience, and stating remuneration, to be sent to the undersigned not later than" a certain date, and so on. In response to the advertisement, the Committee received tenders, particulars of which were given in the Minutes as follows: "The following tenders in connection with the office of architect for the proposed new Girls' High School, in accordance with the terms of the advertisement, were opened." He would omit the names of the architects, and give only the tenders. The first quoted "5 per cent. on the cost of the buildings, *plus* 1½ per cent. for quantities." The second "5 per cent. on the cost of the buildings, *plus* 1¼ per cent. for quantities." The next the same terms as the first. The next one, an "inclusive fee of 5 per cent., made up as follows, 3½ per cent. for drawings, &c., *plus* 1½ per cent. for quantities." The next in order tendered the same as the first one. The last one was "3 per cent. on the cost of the building, *plus* 1½ per cent. for quantities." This led to what they at the Institute would consider to be a breach of the rule that an architect should charge so much according to the scale laid down in the Institute Schedule of Charges. To his mind two grave things in connection with this matter had to be considered. The first was that the Corporation placed architects upon the same footing as they would a builder, by inviting him to tender. It was not so

much that they should get the names of competent architects, as that they should get these prices, because it was mentioned in a local paper that they could save £150 by employing Mr. So-and-So. This latter gentleman was rightly ruled out by the Council, the majority of whom voted for the architect whose charge was 5 per cent. and 1½. He had put the facts before the Institute, and he would conclude by moving that the question be referred to the Practice Committee to consider and, if necessary, report upon. The President, to whom he had mentioned the matter, suggested that he should adopt this course. It was unnecessary for him to point out that when architecture was put on the basis of pounds, shillings, and pence, the question of art would go to the wall immediately. One reason for his bringing the matter forward was that one of the architects who tendered was a Fellow of the Institute, another was an Associate, and three of them were Licentiates. He therefore moved that the matter be referred to the Practice Committee, and he would hand over to them the various papers he had collected for his purposes.

The CHAIRMAN said he thought the course suggested was quite the proper one, that it should be referred to the Practice Committee to be considered and thrashed out.

Mr. G. HASTWELL GRAYSON, M.A.Cantab. [*F.*], seconded. There was a great tendency, he said, on the part of many of the small municipalities in Lancashire to bargain about everything. They were comparatively small men, who had had very little education, who were accustomed to bargain about everything, and they could not help carrying their bargaining into professional work. They had no idea of professional etiquette, and it required dinning into them on every occasion. He hoped the Practice Committee would be able to do them some good.

Mr. FREDERIC R. FARROW [*F.*] said he thought that when this matter came before the Practice Committee it should be brought before them with the full facts. The Fellow of the Institute who was appointed as architect was appointed first of all before any question of a competition was raised. After he had been appointed by the Sub-Committee, certain other architects wrote this letter and suggested a competition. Of course, they all reprobated the idea of architects tendering for work; that was contrary to their best instincts; but it would have been very hard on this gentleman who had been appointed if, because it was against the principle of the Institute, he had withheld his name, and allowed men in the town who were not members of the Institute, and not bound by their feelings about attempting to obtain this work, to obtain it by a side-wind. That point should be brought before the Practice Committee when they were considering the matter. It was worth noticing that all the architects who tendered, with one exception, tendered on quite reasonable professional lines; they wanted 5 per cent., the recognised fee, and they all asked for 1½ per cent. for quantities, with the exception of one, who asked 1¼ per cent. He did not know whether they were the charges of the Quantity Surveyors' Association for schools, but he himself had built many schools, and he knew that 1½ per cent. was considered by quantity surveyors a fair remuneration. So none of the architects who tendered attempted to under-cut, with the exception of one. And the firm who did under-cut the others was among those who signed the letter trying to upset the architect who originally had got the job. He had no objection to the matter being considered by the Practice Committee, but they ought to have the full facts before them. When it came before the Borough Council there were a number, as was generally the case with these small bodies, who made a great point of the low charge at which other men were willing to do the work. The strong point of those who upheld the recommendation that the architect who was originally appointed should have the work was that he had done the largest amount of school work and was most experienced. The decision of the Council, therefore, ultimately, was thoroughly sound; it was given to the man who, in their opinion, had had most experience and was best qualified, although his charges were higher than some of those who tried to under-cut him. He thought that in this case, although technically a Fellow of the Institute had tendered, he was quite justified in so doing, and, seeing the class of people with whom he had to deal, nothing unprofessional had taken place.

Mr. W. E. VERNON CROMPTON [*F.*] suggested that the Practice Committee should place themselves in communication with the Liverpool Society of Architects, who, being on the spot, might be able to give assistance on the matter.

Mr. ANGEL said that the only question he wanted the Practice Committee to consider was, first of all, the act of a corporation, or any other body or individual, in asking for tenders from architects. The whole principle was at stake, for presently it would come down to the local greengrocer asking architects to tender for the design of a shop he wanted to erect. The second thing was that members of the Institute ought not to tender to anyone, or say publicly what their charges would be for erecting a building. He knew well that a very fine line could be drawn. A man intending to build, and not knowing anything about it, might write to an architect asking what his charges would be. The information would be useful upon which to base his estimates for the building, so that he might cut his coat according to his cloth. But architects should object to his issuing a public tender. He (Mr. Angel) was absolutely disinterested in bringing this matter forward, for he served a public authority and did not practise himself. He had no axe to grind, and therefore could speak more freely than some others present. Supposing his Council invited tenders for the erection of artisans' dwellings he should be inundated with questions, "Why didn't you advise your Council differently?" It was as wrong for a Council to ask for tenders as it was for members of the Institute to tender. He agreed with what Mr. Farrow said, and was glad that the original architect was appointed. He thought it was very wrong indeed for the other five firms to have tried to cut that gentleman out; in fact, it came under one of the points on page 14 of the *Kalendar*, under the rules of professional conduct, that no member shall attempt to supplant another architect when he has been appointed. Those who were members of the Institute ought to be censured for so doing. But that was a matter he wished to keep out of, and he wanted the Practice Committee to keep out of it. It was solely the question of tendering. There were six rules of professional etiquette laid down for them, and he should like to see a seventh added: "No architect, a member of the Institute, shall tender for the erection of any building."

The CHAIRMAN: That will be a matter for the Practice Standing Committee. The request is divided into two parts: The first is that the Practice Committee should pronounce on the rightness or wrongness of a corporation or any other body inviting tenders; and, secondly, on any architect tendering in response to the invitation. That is the matter you wish put before the Committee?

Mr. ANGEL assented.

Mr. W. HENRY WHITE [*F.*] said that it was a very

opportune moment for Mr. Angel to have brought this matter forward, because they were considering the revision of the Scale of Charges. With regard to small shopkeepers inviting tenders, it was not an unknown thing in the provinces. Provincial men would support him when he said that it was not at all unusual for small local men to go to several architects and practically put them into competition. If they could do something, by a strong recommendation in the JOURNAL, that it was considered not in accordance with the principles of the Institute that members should tender, except by saying that their charges would be based on the Institute Schedule, it would be well.

The motion, having been put to the Meeting, was carried unanimously, and the proceedings then terminated.

Professional Advertisement.

The following letter has been addressed from the Institute to the Councils of the Allied Societies in the United Kingdom :—

2nd December 1912.

DEAR SIR,—The Council of the Royal Institute of British Architects have directed me to ask you to be good enough to call the attention of your Council to the following Resolution which appears on page 13 of the R.I.B.A. Kalendar :—" That it is undesirable for architects to exhibit their names on boards or hoardings in front of buildings in course of construction," and to say that they will be glad if your Council will kindly take steps to bring this Resolution to the notice of the members of your Society. A similar request is being transmitted to the Councils of all the Allied Societies in the United Kingdom.—I am, dear Sir, Yours truly,

IAN MACALISTER, *Secretary.*

Christchurch Priory.

To reassure any who may have felt alarm for the integrity of this beautiful old church in consequence of the charges made by the Society for the Protection of Ancient Buildings in their letter headed " Vandalism at Christchurch Priory " [*The Times*, 21st November], Mr. T. G. Jackson, R.A., in *The Times* of the 5th, gives the following summary of the work carried out under his direction :—

The north transept was blocked by an ugly and useless gallery where nobody ever sat, and which, had it been used, would have been a death-trap in case of panic. The floor below was filled with shabby deal pewing, concealing the beautiful arches of the chantries on the eastern side, and the Norman wall arcading on the western, which was barbarously mutilated in order to receive a dado of deal. The floor was broken up and roughly boarded, and the walls were cut to receive the gallery supports. The gallery has now been removed, as well as the deal pewing; the chantries are once more restored to view; the walls have been mended, the floors made good, and new steps of stone and new seats of oak have been provided. Some ancient tiles which were discovered under the modern deal floors, though much broken and very imperfect, have been or are now being relaid.

The angle pier of the chantries was badly split, much of the stonework was crushed, and it had been cut into by the beams of the gallery. Its condition was dangerous, and its repair involved a difficult and delicate operation, which caused me some anxiety. It has, however, been secured by new bonding stones and new masonry in place of what was crushed.

The use of some old colonnettes that were found in the crypt to replace the missing shafts of the Norman arcading was made by the foreman while I was abroad. I should not have allowed it, and I proposed to have them removed, but under the circumstances the vicar and committee have decided that this is unnecessary.

Other instances of vandalism are hinted at but not cited, and are left to your readers' imagination. All the work done to the fabric during the past few years has been of the nature of structural repair. The fourteenth century timber roof which exists above the plaster groining of the nave has been secured instead of being removed, as had formerly been intended. The tower has had the loose parapets and pinnacles repaired, and the masonry cleaned from plants which had done serious damage, a great deal of the facing-stone being forced more than an inch out of the wall. The south nave wall has been underpinned, and the slating repaired throughout. The groining of the Lady Chapel had suffered by the expansion of the ironwork with which it was put together, and the great springing stones were burst and on the point of slipping, which would have brought the whole vault to ruin. They have been carefully repaired, the ironwork has been removed, and the whole of this beautiful ceiling is made sound and secure. Lastly, the remarkable reredos in the choir, which was injured in the same way by its iron cramps, has been carefully repaired and made safe without removing any of the original stone.

This is I believe a faithful account of our vandalism. What we have done to earn this name your readers will now be able to judge. The vandals were more given to destruction than to restoration, and all our work on the fabric has been of the nature of needful repair. Not a single old stone at Christchurch has been touched unnecessarily. The gain to the interior of the church by reopening the transept, and exposing once more to view the beautiful Norman and Early English work, which for more than a hundred years has been hidden by sordid deal carpentry, must be admitted by every one who knew the church in its old state and revisits it now; while to object to the structural repairs above described can only be described as captious and unreasonable.

Victoria and Albert Museum : Recent Acquisitions.

Some important acquisitions have recently been made in the Department of Woodwork in the Victoria and Albert Museum. Three of them are additions to the collection of mediæval woodwork. The earliest is a French casket of the fourteenth century, stated to have come from the Church of the Holy Trinity at Eu in Normandy. The casket, which was presented to the Museum by Mr. Murray Marks, is of oak, gilt, and elaborately carved with Gothic tracery, the mounts being of gilt copper, and the interior painted with the Coronation of the Virgin and the symbols of the four Evangelists (exhibited in Room 51). A pair of oak cupboard doors from Northamptonshire, painted with scenes representing the orders of angels, dating from about 1500, are exhibited in Room 7. Of about the same date is a standing livery cupboard carved with open Gothic tracery; the ostrich feathers which form part of the decoration probably represent the badge of Arthur Prince

of Wales, eldest son of Henry VII. This was found recently in a farmhouse at Burwarton, Shropshire, and was presented by Mr. Robert Mond, F.S.A., through the National Art-Collections Fund (Room 6).

A fine piece of panelling, bearing the date 1546, has been purchased from a house known as Beckingham Hall, at Tolleshunt Major, Essex (Room 52). It is elaborately carved with decorations in the style of the Renaissance, among which are the Royal Arms as borne by Henry VIII. and those of Stephen Beckingham. The old Hall at Beckingham, from which the panelling originally came, was built by Richard Beckingham on an estate granted to him by Henry VIII. in 1543.

The Museum collection of painted wooden roundels (also in Room 52), which were in use in Elizabethan and Jacobean times, has been enriched by a very uncommon set consisting of twelve pieces enclosed in a turned case, each painted in silver and gold on black, with figures wearing costumes of the period of James I.

An important example of early English lacquer is shown in Room 55. This is a cabinet of the period of Charles II., mounted with brass and decorated with raised lacquer in gold and colours on a black ground. The carved stand is silvered; this is an unusual feature, gilt being more usually employed for such a purpose. In the same room is a Queen Anne writing cabinet, stated to have belonged to Dean Swift; it is veneered with walnut and decorated with fine marquetry-work, and is fitted with glazed doors above and with a secretaire below. This cabinet is figured in Macquoid's *History of English Furniture*.

A gap in the historical sequence of English panelled interiors has been filled by the presentation from the National Art-Collections Fund, assisted by a body of subscribers, of a panelled room of about 1730, removed from No. 26 Hatton Garden. The panelling is of pine, with elaborately carved mantelpiece, doorways and recesses. It is exhibited in Room 56.

A fine example of English painted satin-wood in the form of an urn-shaped knife box is placed in Room 57.

The Principles of Ventilation.

The true relationship between fresh air and physical fitness has still to be defined. A writer in *The Times* in an endeavour to throw new light on an old problem says:—

> The cult of the open bedroom window has become something of a fad, and you may see in recently built houses windows so constructed that every pane will open by some fanciful device or other. There is no harm in it, but the multiplication of unnecessary openings shows that, as usual, the object has been lost sight of and the open window has become an end in itself.
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> That conclusion is confirmed by the pursuit of stuffiness in other directions. Great ingenuity is expended on producing a warm equable atmosphere by methods of heating and of introducing air in such a way that it shall be imperceptible. We have contrivances devised to produce what Mr. Leonard Hill calls "a deadly uniformly heated air," and to exclude perceptible movement and change of temperature. It is against these conditions that Mr. Hill protests; they are the very conditions we find most insupportable on a close summer's day, producing languor and lassitude.
>
> "Life," says Mr. Hill, is "the reaction of the living substance to the ceaseless play of the environment." All its manifestations may be regarded as a response to some external stimulus. The stimuli which awaken energy are other forms of energy beating on the transformer. When they cease to beat torpor ensues, and an essential character of their activity is change.
>
> This principle explains the lack of energy experienced in a still, close, equable atmosphere, and the contrasted vigour excited by the opposite conditions, by movement of the air, changes in temperature, and other atmospheric influences.
>
> The organism does not want to be always stimulated; it needs rest, too, and when stimulation goes on too long or is carried too far it becomes exhausted. For rest the opposite conditions are required—shelter, warmth, quiet, absence of movement—the conditions that favour torpidity. The healthy life consists in a judicious blend or alternation of the two.

The Old General Post Office.

In answer to a question in the House of Commons last Monday, Mr. Wedgwood Benn said that the front of the old General Post Office could not unfortunately be used in the new building. The First Commissioner was very willing, however, to consider any suitable suggestion for its purchase and re-erection. Neither the Victoria and Albert Museum, the Royal Institute of British Architects, the King Edward Memorial Committee, nor the London County Council were in a position to accept it although it had been offered to them.

London University Site.

Mr. Wedgwood Benn, replying to another question, said that the Government was under no promise to find a new site for the London University, and it was not intended to use part of the Botanic Gardens for the purpose. The area of land taken from the enclosures and added to the public part of Regent's Park during the last twenty years was two and a half acres.

At the Baillie Gallery.

Those who have regard for architecture in association with our English landscape may find to their liking a small exhibition, open until 24th December, of drawings by Mr. F. L. Griggs, at the Baillie Gallery, Bruton Street, W. As a delineator of subjects in which architecture largely figures, in the form of old houses, castles, or churches, Mr. Griggs, not for the first time, gives proof of mastery in more than just technique; he shows himself at the same time a composer of high accomplishment. His painter-like interpretation of architecture brings out the pictorial quality lurking in an architectural subject, whilst his close

acquaintance with architecture enables him to give full value and force to its forms and detail without losing himself in its intricacies or missing the effect of mass and solidity proper to building-work. The exhibition throughout presents a high level of firm, fine, and solid work, well worth the attention of students and lovers of the old architecture we yet possess in this country.

WALTER MILLARD [*A.*].

British School at Rome.

The annual meeting of subscribers to the British School at Rome (Faculty of Archæology, History, and Letters) was held last Thursday at 22 Albemarle Street, the President of Magdalen College, Oxford, presiding. The annual report, which was the last of the British School at Rome as formerly constituted, and the first of the Faculty of Archæology, History, and Letters under its new title, stated that "the work of transforming the elaborate pavilion in the Valle Giulia into the permanent home of the School, with library, studios, and hostel, is already in progress. Until the new building is available, the Faculty of Archæology, History, and Letters will necessarily receive, as hitherto, the students of the whole School, and for the present, therefore, no change will be made in its premises or work in Rome. The past season was in many ways the most successful in the history of the School. Never before has it had at one time so many students doing good work and remaining for an adequate period, and it is satisfactory to know that many of them will return during the coming season to continue the studies upon which they have been engaged. Much of this work will fall within the purview of other Faculties so soon as these can be got into working order." The Chairman, in moving the adoption of the report, said that the Faculty was now a part of a larger and wider institution. That was as it should be, because no one school could adequately deal with all that Rome represented. In Rome there was room enough for many helpers and lovers.—Mr. A. H. S. Yeames (formerly Assistant Director of the School) read a paper entitled "An Elizabethan in Italy." He described a journey made to Italy in 1563 by Sir Edward Unton, a country gentleman, based on a manuscript in the Soane Museum written by Richard Smith, one of the party.

A Rural Housing Experiment.

At the suggestion of the Local Government Board, the Billericay Rural District Council (Essex) have decided to amend their building by-laws to allow an Australian, Mr. J. Good, to build a house at Wickford on a new plan. It was stated that the house was a type of Australian dwelling adapted to this country's needs by a system of pile foundations, and that it would go far towards solving the problem of erecting cheap workmen's houses in the district. Originally the Council had refused sanction, as the plan was contrary to their by-laws, but Mr. Good appealed direct to the Local Government Board.

OBITUARY.

The late E. B. l'Anson.

Edward Blakeway l'Anson, M.A.Cantab., who died on the 10th November at the age of sixty-nine years, had been a Fellow of the Institute since 1880. He was the elder son of the late Edward l'Anson, President of the Institute in 1886–87, in whose office he received his professional training. He was afterwards for a year in the office of the late Alfred Waterhouse, R.A.

Mr. l'Anson succeeded his father in a practice started by his grandfather over a hundred years ago and carried on ever since in the same building—an old-world mansion, 7A Laurence Pountney Hill, erected soon after the Great Fire of London. He was surveyor to St. Bartholomew's Hospital, and, in conjunction with Mr. Rowland Plumbe, carried out the rebuilding of the hospital, of which the late King laid the first stone in July 1904. Among other important buildings of his are the St. Mary Newington Baths and Wash-houses, won in competition, and carried out at a cost of over £40,000; almshouses at Charlton, Kent, for the Trustees of the Dutch Church, Austin Friars; the Corn Exchange, Mark Lane, E.C.; St. Luke's Church, Grayshott; the Clapham and the St. Mary Newington Public Libraries; the London and Commercial Sale Rooms in Mark and Mincing Lanes, and the General Steam Navigation Company's Offices, Trinity Square, in conjunction with Mr. E. Haslehurst; the Convalescent Home, Craig-y-don, Llandudno; Lord Alverstone's Cottage Hospital at Shanklin, I.W., &c. He was responsible for the laying out of new roads and streets and the building of houses for the South London and Streatham Estates, Limited, and the Drew and Mortimer Estates at Tooting and Streatham; in Camberwell, Wandsworth, Streatham High Road, Canterbury Grove, Norwood, and other parts of the south-western suburbs. He was also employed in several important cases of arbitration or assessment, comprising, by appointment of the Local Government Board, the London County Council's assessment of improvement charges for the southern approach to Tower Bridge, and the award out of the City consolidated rate to the Governors of Bethlehem and Bridewell Hospitals in the matter of the widening of Tudor Street, Blackfriars. He was a member of the Merchant Taylors' Company and filled the Master's Chair in 1901–2, was recently Warden of the Ironmongers' Company, and was a Liveryman of the Gold and Silver Wyre-Drawers' Company. He was a prominent member of the Surveyors' Institution and was Vice-President of

that body at the time of his death. He was also on the Council of the Architects' Benevolent Society, to the funds of which he had been a generous contributor.

Sir Alexander Stenning [*F.*], Past President of the Surveyors' Institution, writes: "I had known l'Anson for nearly forty years, and shall miss him very greatly, as many others will do; for his retiring and unassuming manners had won for him a host of friends. A man of the kindliest, most unselfish, and most generous nature, he was ever ready to help those in need of assistance, and his advice, which was constantly sought, was always sound and to the point. Among members of his profession, too, he enjoyed the highest respect and esteem. He was a valued member of the Surveyors' Club, in which he followed his father, and was at the time of his death one of its oldest members. One feels that by his removal from us we have suffered an irreparable loss, and his memory will always be a cherished one."

John Thomas Bressey, who died at Wanstead, N.E., after a short illness, on the 21st August, in his sixty-ninth year, was elected a Fellow of the Institute in 1877 and had practised in the City at Ethelburga House, Bishopsgate, for nearly fifty years (latterly in partnership with his son, Mr. C. H. Bressey, F.S.I.). During a period of forty-five years he acted as surveyor to the Wanstead Local Board and its successor, the District Council, for which authorities he designed the Council Offices, Isolation Hospital, the sewerage system of the district, and other public works. He also held the appointment of architect to the Wanstead School Board during the whole term of that body's existence, carrying out a number of large elementary schools in Cann Hall Lane, Carey Road, Downsell Road, Trumpington Road, Cobbold Road, &c. The churches of Holy Trinity (Wanstead Slip), St. Gabriel (Walthamstow), and the Wesleyan Chapel (Wanstead) were of his design, as well as the spire of Christ Church, Wanstead. His firm was responsible for many domestic and commercial buildings in London and its suburbs, such as the Holborn Silk Mart, depôts for Messrs. Pickford & Co., factories at Bow and Poplar, and the development of several building estates. He was a Past Master of the Coopers' Company, and took a deep interest in the growth and welfare of the parish of Wanstead, in which nearly his whole life was spent.

John Samuel Paul, who died on the 9th October in his sixty-third year, was elected an Associate of the Institute in 1886. He was articled to Mr. Norman Shaw, R.A., and in 1870 entered the office of the late Sir Arthur Blomfield, A.R.A., afterwards becoming his head assistant. In 1900 he retired from the firm of Sir Arthur Blomfield & Sons, and entered into partnership with his son, Mr. John W. Paul, who was in practice as a Quantity Surveyor.

COMPETITIONS.

Harrogate School Competition.

The Competitions Committee of the Royal Institute of British Architects have been in correspondence with the promoters of the above Competition. As a result of the correspondence the conditions have been amended and are now regarded as satisfactory.

IAN MACALISTER, *Secretary.*

THE EXAMINATIONS.

The Final: Testimonies of Study.

Subject V. (*b*) DESIGN FOR A VILLAGE CHURCH.—The Board of Architectural Education have approved the designs in this subject submitted by H. W. Hallas, A. E. Lowes, G. E. Charlewood, and Wm. Voelkel, in addition to those mentioned in the last list [p. 61].

MINUTES. III.

At the Third General Meeting (Business) of the Session 1912-1913, held Monday 2nd December 1912, at 8 p.m.—Present: Mr. Ernest Newton, A.R.A., *Vice-President*, in the Chair; 19 Fellows (including 9 members of the Council), and 23 Associates (including 1 member of the Council)—the Minutes of the Meeting held 18th November 1912, having been published in the JOURNAL, were taken as read and signed as correct.

Mr. E. Guy Dawber, *Vice-President*, acting for the Hon. Secretary, having referred to the death of Mr. R. Norman Shaw, R.A., and paid tribute to his great gifts as an architect, it was resolved, upon the motion of Mr. Dawber, that the regrets of the Institute for the loss their art had suffered by the death of Mr. R. Norman Shaw, R.A., be entered on the Minutes of the Meeting, and that a message of sympathy and condolence be conveyed to his relatives on behalf of the Royal Institute of British Architects.

Mr. Dawber, having formally announced the receipt of a large number of works presented to the Library since the last Business Meeting, mentioned specially a donation of twenty-seven volumes made by Mr. Leonard Redmayne in fulfilment of the wishes of his father, the late Mr. Robert Tunstall Redmayne [*F.*], whereupon it was resolved that the cordial thanks of the Institute be voted to Mr. Redmayne for his generous gift, and also to the various other donors.

The following candidates were elected by show of hands under By-law 10:—

AS FELLOWS.

GRACE: Lionel Upperton [*Grissell Prizeman* 1902, *Associate* 1905].
GREENE: William Howe [*A.* 1892] (Newfoundland).
HIND: Arthur Henry [*A.* 1890] (Leicester).
HONNOR: Timothy [*A.* 1898].
HORSBURGH: Victor Daniel [*A.* 1896, *Inst. Medallist* (*Essays*) 1907] (Canada).
JOASS: John James [*Pugin Student* 1892, Owen Jones *Student* 1895, *Associate* 1895].
KENDALL: Franklin Kaye [*A.* 1894] (Cape Town).
LISHMAN: Frank [*A.* 1894].
MUNBY: Alan Edward, M.A.Cantab. [1907].

REID : James Campbell [*A.* 1907] (Glasgow).
REILLY : Charles Herbert, M.A.Cantab. [*A.* 1902] (Liverpool).

The following Licentiates who had passed the qualifying examination were also elected to the Fellowship :

CRICKMER : Courtenay Melville.
ELCOCK : Charles Ernest (Colwyn Bay).
HAYWOOD : William (Birmingham).
LITTLE : Owen Cary.
MARTIN : Arthur Campbell.
MILNE : Oswald Partridge.
TATCHELL : Sydney Joseph.
WATSON : John (Glasgow).
WILLEY : Frederick (Durham).

As Associates.

ALLEN : Albert George Westerman [*S.* 1907] (Leeds).
ALLEN : Newstead Adams, P.A.S.I. [*S.* 1909] (Montreal).
AXTEN : Herbert Joseph [*S.* 1908].
BARRY : Francis Renton, jun. [*S.* 1911].
BAUSOR : Thomas Paul [*S.* 1908] (Wakefield).
BENNETT : Thomas Penberthy [*S.* 1911].
BESSANT : John Archibald [*S.* 1910].
BHEDWAR : Sohrab Keikhosru [*S.* 1910] (Bombay).
BOOTH : Alfred [*S.* 1908] (Wakefield).
BROWNLEE : Herbert John [*Special*].
BRIDGMAN : Gordon Brock [*Special*] (Sudan).
CHESTON : John Alford [*S.* 1910].
CULLEN : David Shearer [*Special*].
DALGLEISH : Kenneth [*S.* 1909].
DUNN : Gerald Morton [*S.* 1904].
EVANS : Charles Glynn [*S.* 1909] (Neath).
GAUNT : Oliver [*S.* 1907].
GILMOUR : Thomas Gilchrist [*Special*] (Glasgow).
GOLDSTRAW : Harold [*S.* 1908] (Tunstall).
GREEN : John William [*S.* 1907] (Sheffield).
HARVEY : John Culy [*S.* 1908] (Northampton).
HOLLAND : Percy Estcourt [*S.* 1907].
HONEYBURNE : Ernest Hardy [*S.* 1903] (Liverpool).
HUGHES : Rowland John [*S.* 1906] (Llanfairfechan).
KAY : John William [*S.* 1909] (Edinburgh).
MAUGHAN : Joseph Robinson [*S.* 1908] (Newcastle-on-Tyne).
MOIR : David James [*S.* 1909] (Montreal).
MOORE : Frederick William [*S.* 1910] (Keighley).
MUIR : Robert George [*Special*].
OPENSHAW : Frederick Evelyn [*Special*] (Oxford).
OWEN : Wilfrid Scotter [*S.* 1910].
PAGE : John, B.A.Cantab. [*S.* 1908].
PEARSE : Geoffrey Eastcott Pearse [*S.* 1909] (Johannesburg).
PICKMERE : Travers [*S.* 1909].
POPE : Thomas Campbell [*S.* 1907].
PUTWAIN : William Stewart [*S.* 1907].
ROBERTS : Robert George [*S.* 1904] (Sheffield).
ROBINSON : John Charles [*S.* 1908].
SCHOOLING : Stanley Philip [*S.* 1908].
SCOTT : Eric Wilfrid Boning [*S.* 1910].
SCOTT-MONCRIEFF : William Walter [*Special*].
SOMERFORD : Thomas Retford [*S.* 1910].
SPURR : Willie Rowland [*S.* 1905] (Wakefield).
STOKOE : Ralph [*S.* 1908] (Newcastle-on-Tyne).
SUTCLIFFE : Eric John [*S.* 1908] (Halifax).
TALVALKER : Vasudeo Ramchandra [*S.* 1910] (Baroda).
TOPHAM : Geoffrey Ronald Gilbertson [*S.* 1911].
WEBB : Philip Edward [*S.* 1911].
WARRY : John Lucas [*S.* 1906].
WHINCOP : Walter George [*S.* 1908].
WILLIAMS : Llewellyn Edwin [*S.* 1911].
WORTHINGTON : John Hubert [*S.* 1910].

As Hon. Corresponding Member.

BERNIER : Stanislas Louis [Membre de l'Institut de France, Président de la Société Centrale des Architectes Français] (Paris).

The Secretary announced that by a resolution of the Council under By-law 22 the following gentlemen had ceased to be members of the Royal Institute : M. F. Cavanagh (Perth, W. Australia), H. Aspinall (Liverpool), H. G. Brace (London), J. T. Lee (London), C. C. Robin (London), of the class of Fellows; W. E. Johnson (London), E. G. Walker, R. W. Bedingfield (Leicester), A. Hale (Birmingham), H. G. Holt, J. N. Johnston (Yeovil), W. McCulloch (Alloa, N.B.), C. E. Power (London), F. R. Smith (Newport), and F. Wade (Newport), of the class of Associates.

Mr. G. A. T. Middleton [*A.*], in accordance with notice, asked the following questions :—

1. Whether it was true that while Testimonies of Study for the Intermediate Examination had to be submitted by 28th September, those candidates who were relegated were only informed by letter dated 8th November and posted so as to reach even London residents late on 9th November, when they were required to furnish alternative drawings by the morning of 15th November; and if so whether in the opinion of the Examiners this was reasonable.

2. Whether the Board of Architectural Education were aware that there are rumours of laxity in permitting candidates to leave the room temporarily during the progress of the examinations, and in allowing communications to pass between the candidates.

3. Whether, at the Final Examination, the fact that a candidate was young was of itself prejudicial to his chance of success.

The Chairman, replying as Chairman of the Board of Architectural Education, stated in reply to the first question that unsatisfactory drawings were returned at the earliest possible moment; that the return of such drawings was an act of grace on the part of the Board, of which candidates as a rule were able to avail themselves; but that if the matter were pressed too closely, the Board might find it necessary to discontinue this act of grace, and the candidate would lose his chance of making fresh drawings and sitting for the next examination.

The second question was answered in the negative, and the allegation of laxity in the conduct of the Examinations was emphatically denied by several moderators present.

With regard to the third question, the Chairman stated that the Board had no knowledge of any case of the kind referred to; if any specific case occurred, the proper course was to bring the matter to the notice of the Board in order that a proper inquiry might be made.

Mr. Robert J. Angel [*A.*], in accordance with notice, brought forward the question of architects tendering for the preparation of designs, &c., of buildings, and in particular an instance of certain architects who submitted tenders to the Wigan Education Authority for designs &c. and quantities for the erection of a High School for Girls.

Mr. Angel further moved that the matter be referred to the Practice Standing Committee to consider and report upon (1) the practice of corporations or any other bodies or individuals inviting tenders from architects; and (2) the question of architects tendering in response to such invitations.

The motion having been seconded by Mr. G. Hastwell Grayson [*F.*] was put to the Meeting and carried.

The proceedings then closed, and the Meeting separated at 9 p.m.